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London: Published by Verner, Hood & Sharpe, Poultry, 1899

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THE
HISTORIC GALLERY
OF
PORTRAITS AND PAINTINGS;
AND
BIOGRAPHICAL REVIEW:

Containing
A BRIEF ACCOUNT OF THE LIVES OF THE MOST
CELEBRATED MEN,
IN EVERY AGE AND COUNTRY;
AND
GRAPHIC IMITATIONS OF THE FINEST SPECIMENS
OF
THE ARTS;
ANCIENT AND MODERN.
WITH REMARKS, CRITICAL AND EXPLANATORY.

Tamen utile quid sit
Prospiciunt aliquando.

Juv. Sat. 6, lin. 319.

Docti rationem artis intelligunt, indocti, voluptatem.

Quint. lib. ix. 4.

VOL. V.

LONDON:

PRINTED FOR VERNOR, HOOD, AND SHARPE,

31, POULTRY;

At the Union Printing-Office, St. John's Square, by W. Wilson.

1819.

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At the Union Printing Office, 21, John's Square, St. Martin's Lane.

1810.

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FUNERAL OF ATALA.

GAUTHEROT.

ATALA, a young female of Louisiana, fell a victim to a religious vow she had made, in obedience to the will of her dying mother, at an age when she was ignorant of the passion of love. She was then eighteen, when Chactas, a warrior of a people in enmity with her country, was made prisoner. According to the custom of the nation, he was condemned to the most afflicting punishment. Atala beheld him, became enamoured of his person, snatched him from the pile, and fled with him among the deserts of Florida. Their foot-steps were traced by a dog, a species of blood-hound, who accompanied a benevolent priest upon his mission. Father Aubry, (such was his name) conducted the fugitives to his habitation, heard the recital of their adventures, felt himself equally interested in the fate of Chactas, though an idolater, as in that of Atala, and proposed to unite them in marriage. Atala, on leaving her native country, had provided herself with a mortal poison. This she swallowed, and, on the point of death, learned, with inconceivable anguish, that she might have been absolved from the oath.

Chactas, driven to despair, dug, with his own hands, the tomb of his mistress. Her reliques were enveloped in a linen cloth, and accompanied by father Aubry, he carried the body to the cemetery of the Indians, under the arch of the *Pont-naturel*.

FUNERAL OF ATALA.

Such is the subject of this pathetic composition, which cannot be contemplated without emotion. The artist, has very judiciously collected all the accessories capable of contributing to the general effect. The figures are well imagined, and the attitudes highly expressive. The wildness of the scenery is perfectly adapted to the subject. The dog even, who precedes the funeral procession, combines with the unity of expression, and this unity is essential in art, the power of which, over the spectator, is, in a manner, instantaneous.

The figures of the picture are of the natural size.



Engraved by George Cooke.

London. Published by Vernon H. and J. Joseph, Printers, Aug. 1. 1809.

MARCUS AURELIUS ANTONINUS.

THIS illustrious personage was born at Rome, in the year 121 of our era. His education began with his birth. He found, in the bosom of his family, the lesson and example of all the virtues; and while under the most able masters, he obtained the acquirements necessary to enlarge and ornament his mind. He prepared his body, by gymnastic exercises, to endure the labours and fatigues of war. In assuming, at the age of twelve, the robe of philosophy, he conceived he was taking an engagement to cultivate his reason, to purify his heart, to regulate his passions, and to preserve, under all circumstances, the utmost equanimity of mind, which was the rule of his conduct through life. Austere in his manners, simple in his pleasures, moderate in his desires, devoted to his family and to his country, despising riches, and averse to honours, he gave up, to his sister, the patrimony of his ancestors; and when, in his eighteenth year, he was adopted by Antoninus, he shed tears at the perils of his future grandeur.

Exercised to public affairs from the moment of his adoption to the age of forty, when he ascended the throne, he divided, during that long interval, all the cares of the empire with Antoninus, who created him at first questor, then consul, named him Cæsar, gave him his daughter in marriage, raised him to the dignities of tribune and pre-consul, and on the point of death, bequeathed him the golden statue of fortune, which had always remained in the apartment of the emperor.

MARCUS AURELIUS ANTONINUS. [ITALY.

Become sole master of the empire, by the death of Verus, whom he appointed his associate on the demise of Antoninus, Marcus Aurelius neither changed his principles, his manners, nor his conduct. Always affable, simple, and modest, he lived as a private person, visited his friends, and received them at his table, without ceremony and ostentation. Under the government of this great man the Roman people were happy and free. He administered with great vigilance the revenues of the empire, and introduced in all the public expences a prudent and judicious economy. In conformity with the established customs, he gave the people their shews; but rendered them less frequent and expensive. He rewarded the valour and zeal of his troops; but his beneficence in that respect was void of profusion.

Notwithstanding the long and expensive wars he had to maintain against the Germans, and other nations, the considerable sums employed in erecting fortresses upon the frontiers of the empire, the assistance he afforded the provinces ravaged by the plague, he not only refrained from levying new imposts upon the people, but remitted all that had been owing to the treasury for forty-six years. At a time when the empire was attacked by many destructive scourges, we beheld this illustrious prince selling the choicest furniture of his palace, his diamonds, pictures, statues, and plate, and even the apparel of the empress, to answer the public expenditure.

Benevolence formed really the basis of the character of Marcus Aurelius. So much did he cherish this virtue, that he made it a divinity, to whom he erected a temple. This he constantly and indiscriminately prac-

ITALY.] MARCUS AURELIUS ANTONINUS.

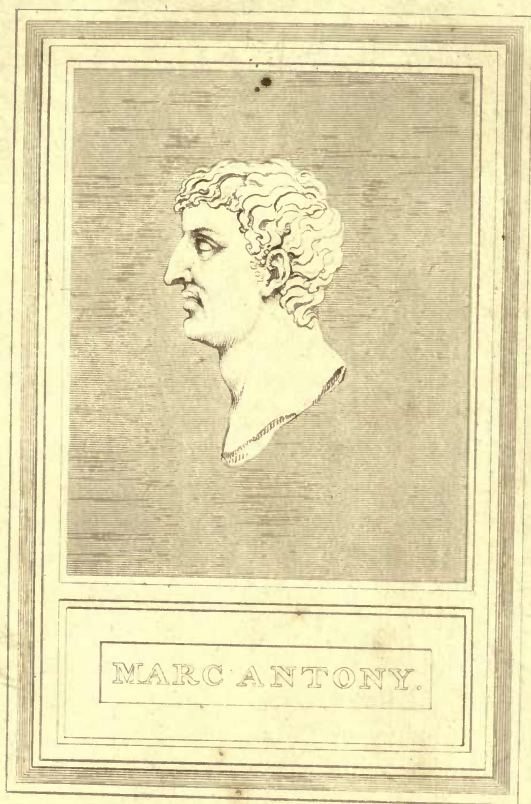
tised. Attentive to his several duties, he filled them all with the same vigilance and activity. He was the first to foster and to recompence merit and virtue, in whatever rank fortune had placed them. Pertinax, the son of an affranchized slave, who afterwards ascended the empire, was raised by him to the consulate. In all public affairs it was his maxim to examine with caution, and execute with rapidity. During peace, he occupied himself incessantly with the details of the administration, and administered justice with the most scrupulous exactitude. In war, he manifested the talents of the officer, united with the obedience and valour of the soldier. He marched at the head of his troops, directed their movements, presided over their labours, and shared in all their danger and fatigue.

It was in the course of these expeditions against the barbarians, on the borders of the Danube, at Carnunta, and at Strigonie, that he wrote those celebrated reflections upon his life; his thoughts upon providence; upon the law of nature; on the duties of a man and a prince, which have happily descended to our hands.

Exhausted by weariness and fatigue, Marcus Aurelius fell ill at Vienna, while upon his march, for the third time, against the people of the north, and died at Sumich, in the year 180, in the fifty-second year of his age. He devoted his last moments in giving to Commodus, his son and successor, many useful lessons, of which he as little profited, as by the great examples he left him to follow. The people and the army lamented him as a benefactor, as a general father. During his life they were desirous to erect temples to his memory, which he refused. After his death, public gratitude raised altars to his fame, and honoured him under the name of the

MARCUS AURELIUS ANTONINUS. [ITALY.]

propitious God. Marcus Aurelius was truly the hero of antiquity; and, without exception, the greatest man that has appeared in any age. His name, consecrated by the veneration of ages, is become the symbol of virtue; it is Socrates expressly—but Socrates, master of the world. The emperor Julian has pourtrayed his character, in a manner no less faithful than concise, by saying, “That he pretended to resemble the gods; making this resemblance consist in having few wants; and in doing to mankind all imaginable good.”



Engraved by George Cooke.

London: Published by T. Hood & Sharpe, Paultry, Aug. 1803.

MARC ANTONY.

ANTONY affords us the most memorable example of the power of love, over an ardent and impassioned mind. Ambitious and sanguinary while the lover of the vindictive Fulvia, we behold him weak and voluptuous when seduced by Cleopatra. This conduct was the more striking as the fate of the world had been confided to him,—that he who commanded the universe should yield to the force of passion, and leave the Roman empire to his victorious rival.

The first years of Marc Antony, the son of Marc Antony, surnamed *Cretensis*, was only remarkable for the military talents he displayed, and the excesses too common in the Roman youth. He at first served in Egypt under Gabinus, and the glory he there acquired raised him to different stations upon his return to Rome. He manifested his attachment for Cæsar, at the risk of his own life; and the fortune of this general, of which he was a partaker, opened a field to his ambition. It appears that he was fully in the confidence of the Dictator, and advised all the enterprises that were undertaken against the liberties of Rome. He contributed, at least, to their execution, and was considered the most faithful supporter of Cæsar, who entrusted him at Pharsalia, with the command of the left wing of his army. His talents and reputation might have given umbrage to the ambition of Cæsar, had not his pleasure and his indolence in time of peace silenced all his fears. Elevated to the honours of the consulate, Antony was desirous of aveng-

ing the death of his illustrious protector, and aspired to the throne. The Romans, already accustomed to the yoke of a master, would perhaps not have violently opposed the projects of Antony, had not the will of Cæsar, declaring Octavius his heir, raised an obstacle which proved the more difficult to surmount, as Cicero embraced the cause of the young prince. Alternately divided and united, Antony and Octavius disputed or apportioned to themselves the empire. Conquered at Modena, notwithstanding his talents and valour, Antony fled to Lepidus, who commanded in Gaul. They immediately went into Italy, at the head of seventeen legions and ten thousand horse. Octavius, terrified at the approach of so formidable an army, thought it prudent to dissemble for a time, and unite with his enemies.

At this period commenced the celebrated triumvirate, and the most cruel proscriptions were, in the end, the consequence. They mutually delivered to each other their enemies; and among the unfortunate victims of their ambition, Cicero, who had always protested against the projects of Antony, was delivered up to the vengeance of his opponent. Antony, at the instigation of Fulvia, his ferocious wife, ordered the perpetration of the most cruel murders, without often knowing the names of the citizens he devoted to destruction. Brutus and Cassius armed to oppose this tyranny, but attacked by the Triumvirs on the plains of Philippi, they were utterly defeated. That day in which Rome made a vigorous effort to recover its liberty, encreased the military glory of Antony; but it may also be said that it terminated his fame. The chiefs of the opposite party then lost their lives, and the conquerors were able to divide the empire of the world. Macedonia, Greece, and all the

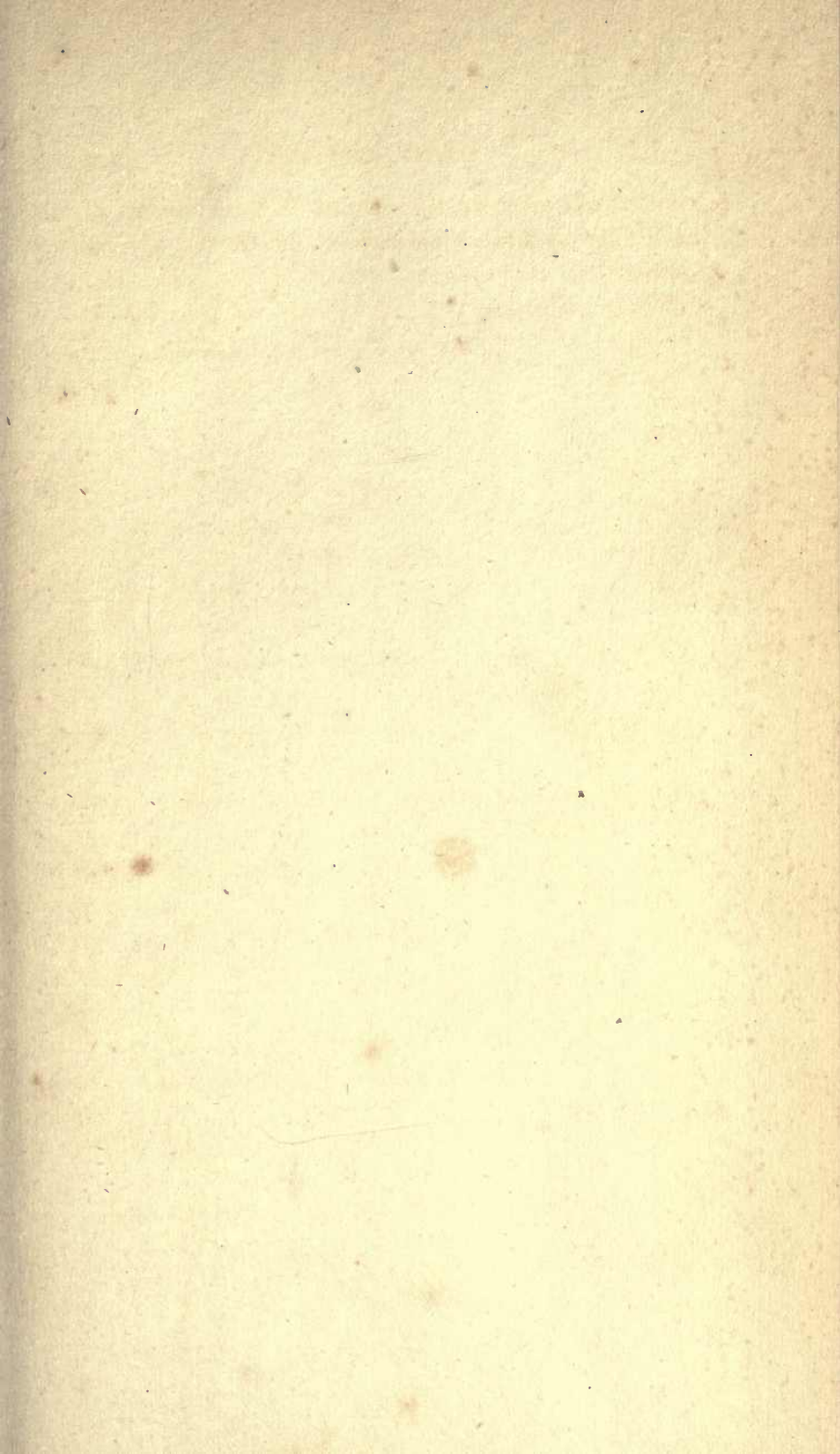
Asiatic acquisitions of the Romans, fell to the lot of Antony; but leaving Rome to his rival, his peril was extreme. Regardless of that circumstance, he became intoxicated with his good fortune, and with the charms of Cleopatra, Queen of Egypt. Following the steps of that seductive beauty, he at once renounced his duty and his ambition. His skilful rival profiting by this shameful weakness, attacked Lepidus, not in a state to defend himself, and sought an opportunity openly to quarrel with Antony.

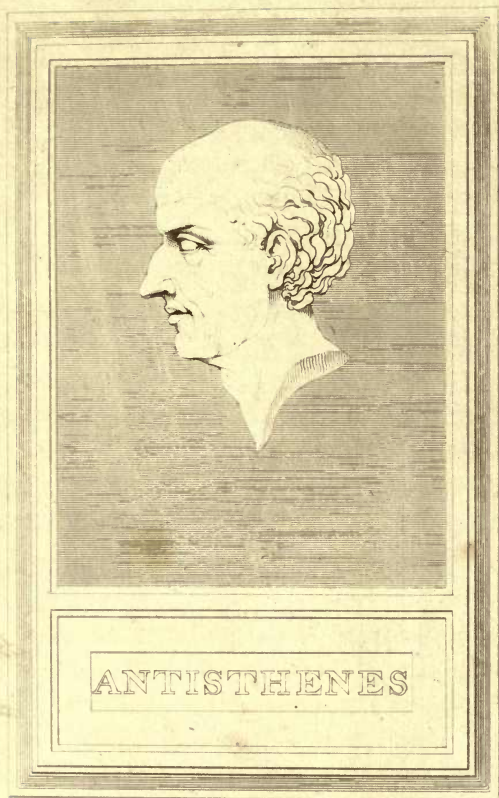
At the epoch of their union, Antony, free by the death of Fulvia, married Octavia, the sister of Augustus. This virtuous princess Antony abandoned, which furnished Octavius with a pretext for war. Antony had openly announced his divorce, and named as his heirs the children he had by Cleopatra. Octavius resolved to avenge the injury done to his sister, and combat a rival he detested. Their fleets met at Actium, in the year 31, before J. C. The costly vessels brought into action by Antony and Cleopatra, were not able to oppose the Roman gallies. The Queen first took flight, and her lover, in order to follow her, abandoned a victory which his valour might have obtained. The perfidious Cleopatra, frightened at the success of Augustus, who possessed himself of Egypt, where Antony had repaired, shut herself up in a tower, and on the point of abandoning the cause of her lover, ordered him to be informed she had put herself to death. Betrayed and defeated, Antony resolved to destroy himself. When dying he was told that Cleopatra was still alive; desirous of seeing her, he was carried to the base of the tower, which she refused to open, lest she might be surprised by the emissaries of Augustus. He at length beheld the fatal object of his

MARC ANTONY.

[ITALY.]

ruin, and expired in the year 30 B. C. at the age of 56, according to some writers, and 63 in the opinion of others.





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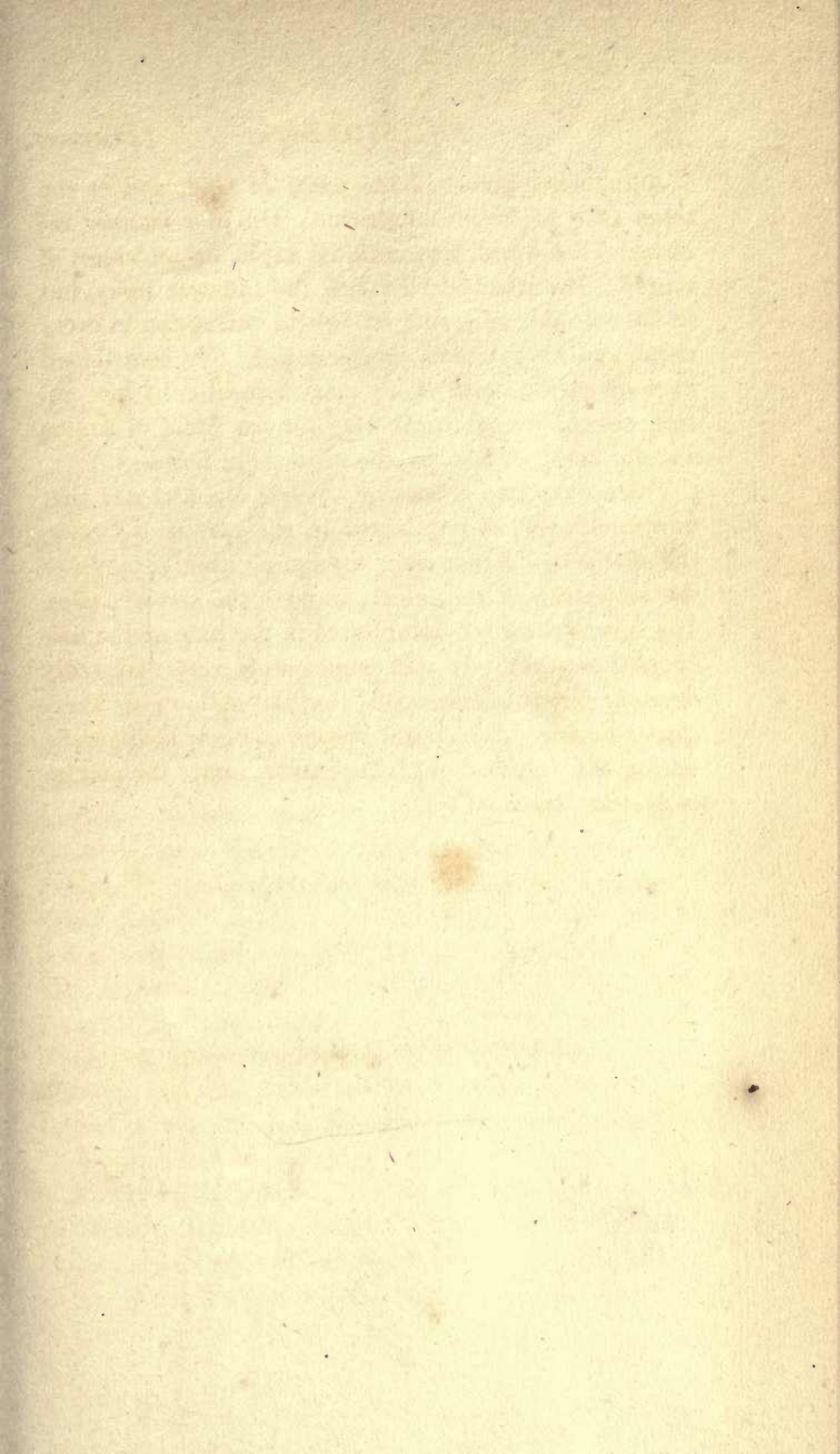
ANTISTHENES.

ANTISTHENES, the Athenian, who lived about 396 years B. C. was the founder of a sect of cynic philosophers. He at first taught rhetoric ; but having one day heard Socrates, he quitted his school, and walked daily two leagues to be present at the lectures of that philosopher. He was, however, not satisfied with merely abandoning his profession to devote himself entirely to the study of philosophy : Socrates made happiness consist in virtue ; this opinion Antisthenes adopted, but carried it still farther, by making virtue solely consist in the contempt of riches and voluptuousness. In order to enforce this doctrine, he appeared in public with a stick in his hand, a scrip on his shoulders, and clothed in a tattered mantle. Socrates, who perceived his vanity under this exterior, and a desire to render himself remarkable, said to him, " I see thee, Antisthenes, through the very holes of thy cloak."

The singularity of his deportment obtained him, at first, numerous disciples, which his eloquence for a time secured : but the austerities he prescribed, insensibly estranged them from him ; and Antisthenes, more afflicted at their desertion than he should have been, consistent with his maxims, in a fit of resentment, shut up his school. In the end, yielding to the importunity of Diogenes, he relaxed from his asperity, and communicated his principles to him. Diogenes, in his turn, surpassed his tutor, and pretended to annihilate those passions which his master was desirous only to repress.

Antisthenes preached the unity of God, and at the same time in favour of suicide. He in a manner renounced the world, that nothing might be an object of regard. He attacked vice with the bitterest irony, but in his irascible moments he beheld corruption in every mind, and his sarcasms none escaped. He contributed to revenge the death of his master, having, by his cutting discourses, paved the way for the exile of Anitus and the death of Melitus, the accusers of Socrates.

There were two schools of cynics: the first was that of Antisthenes; it terminated in the person of Crates, the disciple of Zeno, who, too enlightened to approve the austerities of the cynics, founded the sect of stoics. The latter school was established in the time of the first Roman emperor. It was immediately very deservedly decried: it was to this school that the philosopher Peregrinus belonged, who burnt himself publicly at Olympia, during the celebration of the games, under the empire of Marcus Aurelius.





Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Foultry Lane 1st. 1809.

ARISTOTLE.

ARISTOTLE, the son of Nichomachus, a physician, a celebrated Greek philosopher, and founder of the sect of Peripatetics, was born at Stagyra, in Macedonia, in the year 384 B. C. He was the disciple of Plato, and afterwards selected by Philip of Macedon, to be himself the preceptor of Alexander the Great.

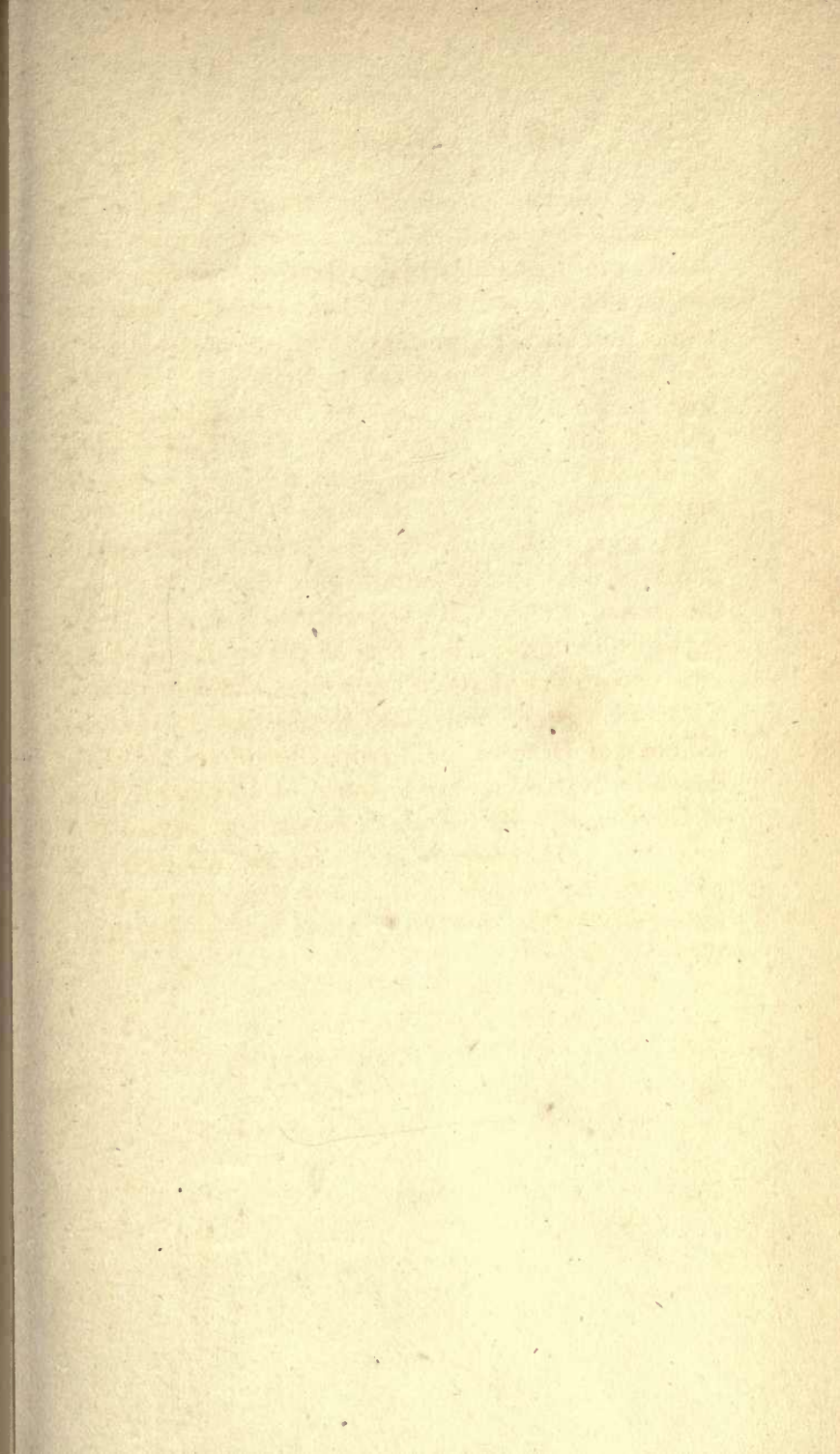
There have existed few men who have been so remarkable for extent of knowledge, and wonderful perspicuity of mind. His *Poetica* and his *Platonic* contain the best rules upon every species of writing. His system of morality discovers a just analysis of the human heart, and a nice distinction between its virtues and their opposite vices. In his *Logic*, he developes, with infinite sagacity, the order and principles of ratiocination, ascertains its boundaries, and pursues it in all its deviations. In *Physics*, he is necessarily defective, from the few attempts which in his time had been made in experimental philosophy, but he had the merit of having given to that science the method which it pursues to this day, of confining the particular facts within certain general rules, which denote their tendency, and which he called *occult qualities*, an idea which has since been abused by his followers, but which in his time was sufficiently reasonable.

But of all the human sciences, that which is the most indebted to the genius of Aristotle, is Natural History. He was not only well acquainted with a vast variety of animals, but he studied, and has described them in a

style of luminous investigation, which very few of his successors have equalled. He may not only be considered as the first author of comparative Anatomy, whose writings have descended to us, but as one who has given us the best treatise upon that branch of Natural History. The principal divisions which naturalists still acknowledge in the animal kingdom, are due to Aristotle. He pointed out many others, which have been recently acquiesced in, after having been, for many years, absurdly refuted.

The style of Aristotle is clear, succinct, and utterly devoid of ornament or warmth.—He is, in every thing, the reverse of Plato. He is sometimes obscure, but this is less owing to the style than to the confusion of his own ideas, particularly in his physics and metaphysics.

At the age of thirty-six, he married Pythia, the daughter of Hermias, of Atarneus, by whom he had a daughter, married to the grandson of Demaratus, king of Lacedæmon. He had also a natural son, named Nicomachus. On the death of Alexander, Aristotle was persecuted by the priests of Athens; upon which he retired to Chalcis, in Eubæa, where he died 322 years B.C.





Engraved by George Cooke.

London: Published by Vernor, Hood, & Sharpe, Poultry, April 1. 1809.

AUGUSTUS.

AUGUSTUS (CAIUS JULIUS) CÆSAR OCTAVIANUS, was the son of Octavius, an edile of the people, and Accia, the daughter of Julia, sister to Julius Cæsar. He was born the 23d of September, 63 years B. C. at Rome, according to Suetonius, and not at Veletri, as later writers assert. Cicero, in one of his letters, calls Augustus the grandson of a goldsmith. And Antony goes still further; for he makes him the grandson of a freed-man. It is likely, that in those times, each of them intended to insult this prince. However it be, the grandfather of Augustus was a legionary tribune in Sicily; but the grandson of this tribune, from the rank of a private citizen, succeeded to universal monarchy.

He was but four years old when he lost his father, and only eighteen, when Cæsar his uncle, was assassinated in the midst of the senate, the year 44 B. C. But, added to great ambition, he possessed prudence and dexterity beyond his years. He was of an agreeable and prepossessing figure; well made, although a little below the middle size, and his eyes darted uncommon splendour. To these exterior qualities, he added an extensive and cultivated mind, a remarkable facility in expressing himself with nobleness and elegance, and an adroit and insinuating manner, which won the affections of those whom he wished to attach to him. He was at Appollonia, in Greece, where he improved his taste for the sciences, when he heard of the murder of Cæsar. He immediately set out to take possession of the property of his illustrious uncle, who had made him his heir, and adopted him as his son.

On his arrival, he took the name of Caius Julius Cæsar Octavianus. His first care was to require from Antony an account of the immense wealth of Cæsar. Antony, not content with giving him an insulting denial, endeavoured to prevent the confirmation of his adoption. Octavius, irritated at so harsh a reception, addressed himself to the senate, where he found himself supported by Cicero, whom he then called his father. He gained over the senators by his courtesy and liberality, by games and entertainments. He solemnly promised, not only to discharge the legacies which Cæsar had bequeathed to each citizen, but to double them by his free gift. To answer such prodigious expences, he sold his patrimony, the property of his mother, and that of his father-in-law Philip, whom he had brought into his views. Such conduct must have gained him partisans. The senate, who wished to set him up in opposition to Antony, the declared enemy of the republic, erected a statue to him, and gave him the same authority as the consuls. Octavius made use of it with success. Antony was defeated at the battle of Modena; and the two consuls, Hircius and Pansa, who commanded the army, having perished in this battle, Octavius remained alone at the head of the troops. Pansa, in his last moments, declared to the young general the intention of the senate, which was to weaken Octavius and Antony by means of each other, and afterwards to bestow the authority on the partisans of Pompey.

From that moment he began to negociate with his rival, who had been strengthened by a junction with Lepidus. These three generals had an interview, in which they formed the league known by the name of the triumvirate, and agreed to divide among them all the provinces of the empire, and the supreme power, during five years, under the title of triumvirs-reformers of the

republic, with the consular power. These reformers, at the same time, swore to destroy all those who might oppose their ambitious designs. More than three hundred senators, and two hundred knights were massacred. Sons gave up their fathers to the executioner, in order to profit by their death. Antony and Octavius, having satisfied their rage at Rome, marched against Brutus and Cassius, the murderers of Cæsar, who had retired into Macedonia. They gave them battle on the plain of Philippi. Brutus gained a considerable advantage over the troops of Octavius, who kept his bed that day, either from feigned or real sickness. Antony repaired the misfortune, and having joined Octavius, overcame Brutus, who killed himself the night after this second battle, in the year 42 B. C. Octavius, having caused the head of this last supporter of the republic to be brought to him, loaded it with insult, and sent it off to Rome; with orders to throw it at the feet of the statue of Cæsar. To this mean act of vengeance, he added that of putting to death the prisoners of the greatest distinction, after having insulted them. The barbarian then returned to Italy, to distribute among the veteran soldiers the lands which he had promised them, as a recompence of their services. He plundered the inhabitants of the finest parts of Italy, and drove a prodigious number of innocent families from their dwellings, in order to enrich his hired murderers. This tyranny raised every one against him. Octavius borrowed money, in order to stop the universal outcry; but these loans not being sufficient, he shut his ears to the public indignation, and only opened them to the praises of Virgil, who, for a few acres of ground which were not taken from him, exalted Octavius above all heroes. Fulvia, the wife of Antony, wishing to get her husband back again to Rome, who was detained in Egypt by the

allurements of Cleopatra, opposed Octavius; who, in revenge, divorced her daughter Claudia, and compelled herself to quit Italy. Lucius, his brother-in-law, who had taken up arms at the desire of this daring woman, was vanquished, and made prisoner by Octavius. Antony then quitted his mistress, in order to oppose a barrier to the progress of his competitor. The death of Fulvia renewed their connection, and the lover of Cleopatra determined to marry Octavia, the sister of Octavius. They then divided the empire of the world; one took the east, and the other the west. Octavius, after having driven young Pompey from Sicily, wishing to unite Africa to his portion, plundered and exiled Lepidus, to whom he only left the title of Grand Pontiff. His power at Rome was boundless, after his victories over these two Romans. The highest honours were decreed to him, of which he accepted but a part. He abolished the taxes that had been imposed during the civil wars. He established a body of troops, to exterminate the banditti who infested Italy. He adorned Rome with a number of useful and ornamental edifices; distributed to the veterans the lands which he had promised them; employing, on this occasion, only the funds belonging to the republic. He caused the letters, and other writings of several senators, found among the papers of the last Pompey, and which he might have produced against them, to be burnt in the public square. The Roman people, transported with the idea of happiness with which these proceedings of Octavius inspired them, created him perpetual tribune. The refusal of Antony to receive his wife Octavia, together with other motives, again kindled the war; which terminated, after some battles of little consequence, by the sea-fight at Actium, in the year 31 B. C. Antony had, before the action, offered to meet him in single combat; but he coolly re-

plied, that Antony had other means of quitting life than by a duel. The battle of Actium gave to Octavius the empire of the world. To perpetuate the remembrance of it, he caused a city to be built on the spot, where the camp stood, and called it Nicopolis ; that is to say, the city of victory. In this city were celebrated every year the Actian games, in honour of Apollo. The clemency of Augustus, to the officers and soldiers, whom he pardoned, would have done honour to his character, if his former cruelties had not made it to be attributed to policy. Octavius afterwards advanced towards Alexandria, took it, and pardoned the inhabitants, and allowed Cleopatra to make a magnificent funeral for Antony, for whose death he shed tears ; but they were the tears of an hypocrite, since, a short time after, he put Cesario, Antony's eldest son, to death. While he was in Egypt, he caused the tomb of Alexander to be opened ; and being asked, whether he would have those of the Ptolemies opened, "*No ;*" said he, "*I wished to see the king, and not the dead.*" Octavius, returning to Rome in the year 29 B. C. had the honour of three different triumphs : one for his victory over the Dalmatians, in which he received a dangerous wound ; another for the battle at Actium ; and the third, for that of Alexandria. In this triumph was displayed the picture of Cleopatra dying ; which Octavius destined to be placed behind his chariot. The temple of Janus, which for 205 years had been open, was now shut. The title of emperor, in perpetuity, was granted to him ; to him, who had caused rivers of blood to flow, in order to obtain it. Festivals and games were multiplied to his honour : temples and altars erected to him ; and the senate gave him the name of Augustus. Liberal towards his troops, affable to the people, familiar with men of letters, he

gained the hearts of all. Dying persons were even seen to order their heirs to go to the Capitol, to offer victims to the gods for his preservation. In his different journies, in Greece, in Spain, Sicily, and Asia, he made himself admired and beloved. Invested with the dignity of sovereign pontiff, 8 years B. C. he caused the books of the Sybils to be burnt, and reformed the Calendar. It was then that he gave his own name to the month formerly called *Sextilis*, afterwards called August. Willing to reign by the laws, he amended those which were already in force, and made new ones. Among the rest, one which favoured marriage, and several severe ones against debauchery; for he always affected a great care for the preservation of manners, especially those of youth. Augustus, notwithstanding this seeming austerity, loved public shews, and often amused the people with them. He left Rome, although then old, to assist at the games celebrated at Naples in honour of him: but returning to Rome, he was seized with a dysentery, at Nola, where he died on the 19th day of August, in the year 14 of J. C. He lived seventy-five years 11 months.—The senate decreed him divine honours, and consecrated a temple to him, with priests to officiate in it: the house in which he died at Nola, was also converted into a temple. At the point of death, he said to his friends, that *he had found Rome built of brick, and had left it built of marble*. Finding himself growing weaker, he called for a looking-glass, and *had himself combed, finding his hair in disorder*, and his beard shaved. After which, he said to those who stood round his bed: “*Have I not played my part well?*” They answered, “*Yes.*” “*Clap hands then,*” said he: “*the piece is finished.*”



Engraved by George Cooke.

London: Published by Verner Hood & Sharpe, Poultry, June 1. 1809.

ANTIOCHUS.

THIS prince took the surname of *Epiphanes*, or *Illustrious*, a title more suitable to him, on account of his excesses than his exploits.

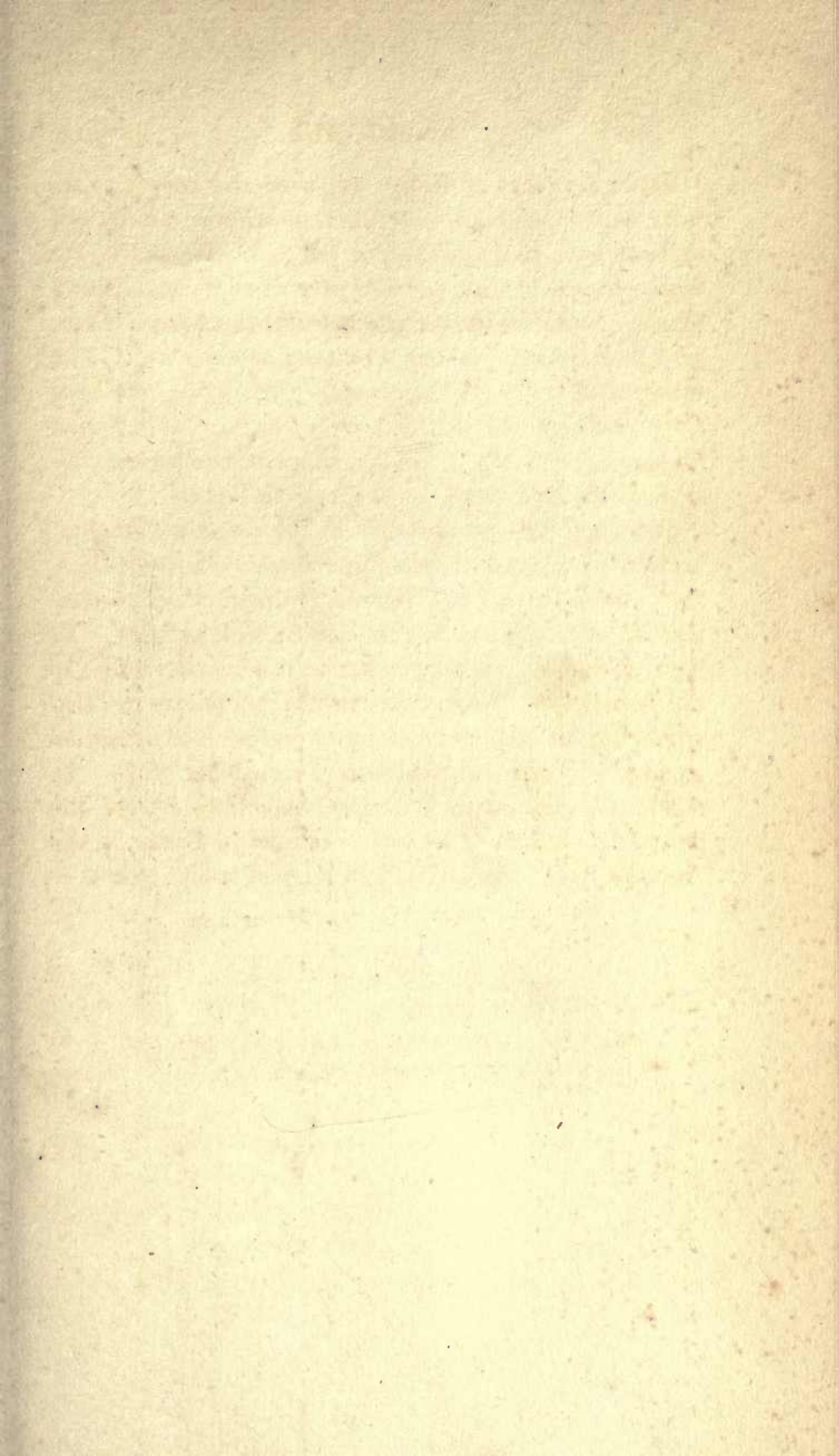
Antiochus was the fourth of the kings of Syria, who bore that name. Antiochus the Great, compelled to conclude a peace with the Romans, sent the young Epiphanes as a hostage to Rome. Some years after, he returned into Syria, and avenged upon Heliodorus, the assassination of his elder brother, Seleucus. After punishing the usurper, he became one himself, by seizing upon the throne which belonged to Demetrius, the son of Seleucus. Intoxicated with power, illegally acquired, Antiochus appeared frequently to cherish the abuse of it. His intemperance, his caprice in the choice of his ministry, rendered him ridiculous, and almost odious, to his people.

A more noble career presented itself to him. Palestine and Cœlesyria, had been frequently the cause of war between the Syrian and Egyptian monarchs. Antiochus, more fortunate than his predecessors, terminated this dispute by a most brilliant victory. He conquered and made prisoner, Ptolemy Philometor, King of Egypt, between Pelusium and Mount Casius. In his triumph, he displayed considerable moderation, and treated most honourably Ptolemy, who was his nephew.

The death of Antiochus being falsely reported, Jason, whom that prince had appointed High Priest of the

Jews, in the room of Onias, exhorted the people to revolt. Antiochus, highly incensed, most unmercifully put to death such of that nation as fell into his hands. He then returned to Egypt, under pretext of re-establishing his nephew on the throne, and defeated the Alexandrians, who had elected Ptolemy *Evergetes* as their king. The vanquished implored the assistance of Rome, who sent three ambassadors to the king of Syria. The Syrian monarch, yielding to necessity, submitted to such conditions as the Romans thought proper to dictate.

To avenge this humiliation, in the persons of the innocent, Antiochus marched his forces, a second time, against the Jews. His avowed object was not to conquer or punish them, but to abolish their religion. In such circumstances, the resistance is generally equal to the oppression. Antiochus directed his course to Jerusalem, but his chariot breaking to pieces on the road, he received a severe fall, which occasioned his death. In this misfortune of their enemy, the Jews beheld the protection of God. This event occurred in Persia, in the year 164 B. C. Antiochus had reigned twelve years.





Engraved by George Cooke.

London: Published by Vernon Hood & Sharpe, Printers, July 1849.

L. J. BRUTUS.

Two men have rendered themselves illustrious in Roman history of the name of Brutus: the avenger of Lucretia, and the murderer of Cæsar. The former is the subject of the present memoir.

Lucius Junius Brutus was the son of Marcus Junius, and of Tarquinia, the daughter of Tarquin, the elder. His family pretended to be descended from one of the companions of Eneas. To avoid the persecution of Tarquin the *Superb*, who had put his father and mother to death, he concealed, under an air of stupidity, his ardent desire of revenge. The affront offered to Lucretia, by Sextus, the son of Tarquin, presented him with an opportunity, of which he was determined to avail himself. He drew the poignard from the body of the bleeding victim, and swore the destruction of the Tarquins. He obtained of the senate and the people the banishment of that family, the abolition of royalty, and the establishment of the consulship. He was the first consul, and chose for his colleague Collatinus, the husband of Lucretia, about the year 509 before J. C.

Some ambassadors of Porsenna, king of Etruria, to whom Tarquin had fled, fomented a conspiracy in Rome, in which the two sons of Brutus had enrolled themselves. This being discovered, the inflexible father, conforming to the severity of the laws which had been enacted against royalty, condemned them to death. His patriotism led him even to witness their punishment. This is one of those actions which will ever be praised and reprobated,

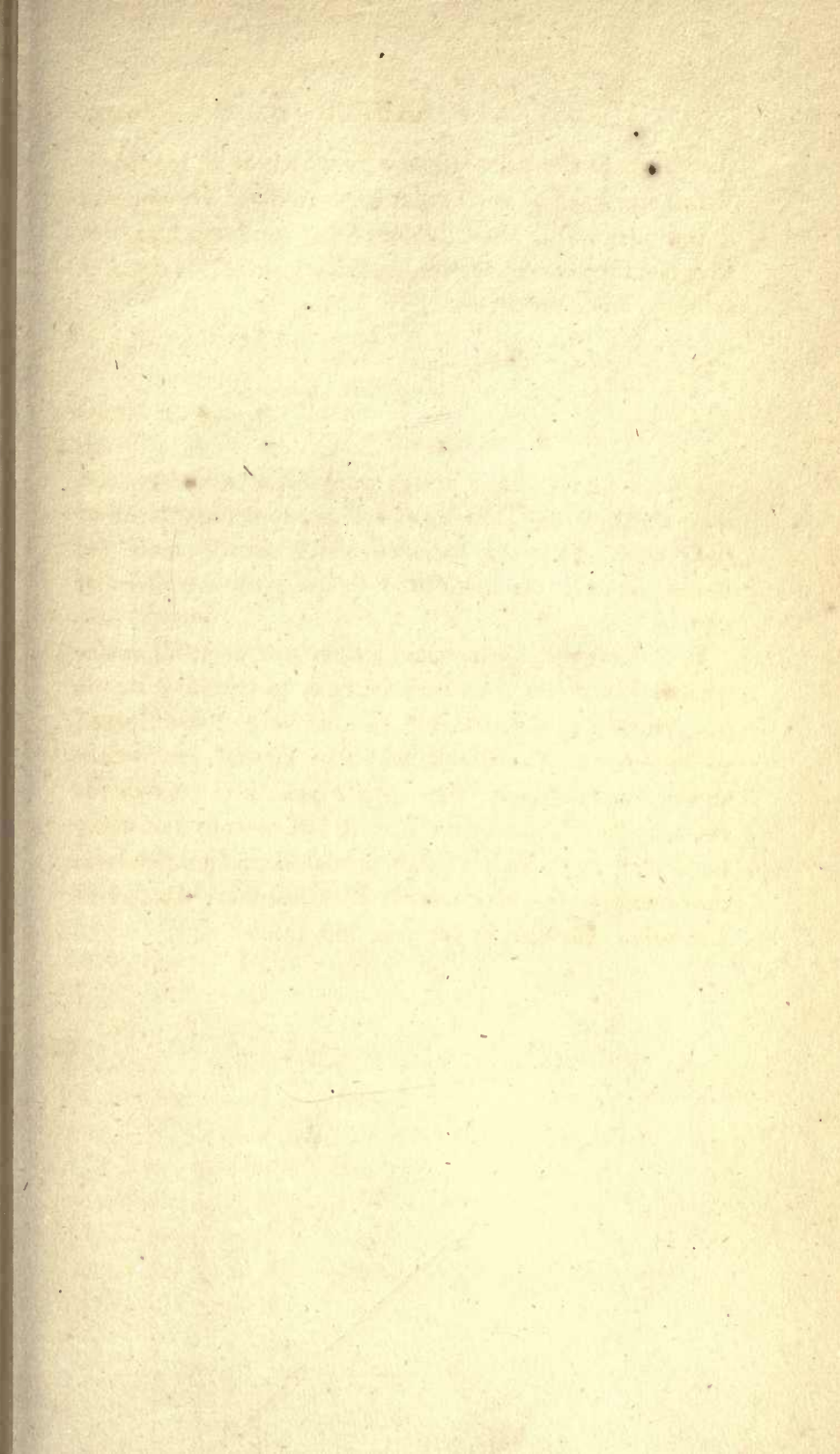
according to the point of view in which it is regarded. Virgil speaks of it with great impartiality. He appears to commiserate Brutus; he dares not condemn him, but suggests that other motives than the love of his country actuated his conduct—

Infelix! ut cumque ferent ea facta minores,
Veniet amor patriæ, laudumque immensa cupido.

ÆNEID, lib. 6.

The nephews of Collatinus were likewise guilty, and their uncle, with emotions of sorrow, consigned them to their fate. After the sacrifice which Brutus made for Rome, no one was permitted to listen to the voice of pity.

L. J. Brutus died the same year of this dreadful catastrophe. In a charge of cavalry, near to the lake Regillus, Aruns, the elder son of Tarquin, and himself met: so furious was the attack, that they pierced each other at the same instant. The senate paid him very extraordinary honours, and the Roman ladies wore mourning for a year, in testimony of their respect and gratitude to the memory of a man who had avenged the wrongs of Lucretia. He died in the year 509, B. C.





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CONSTANTINE THE GREAT.

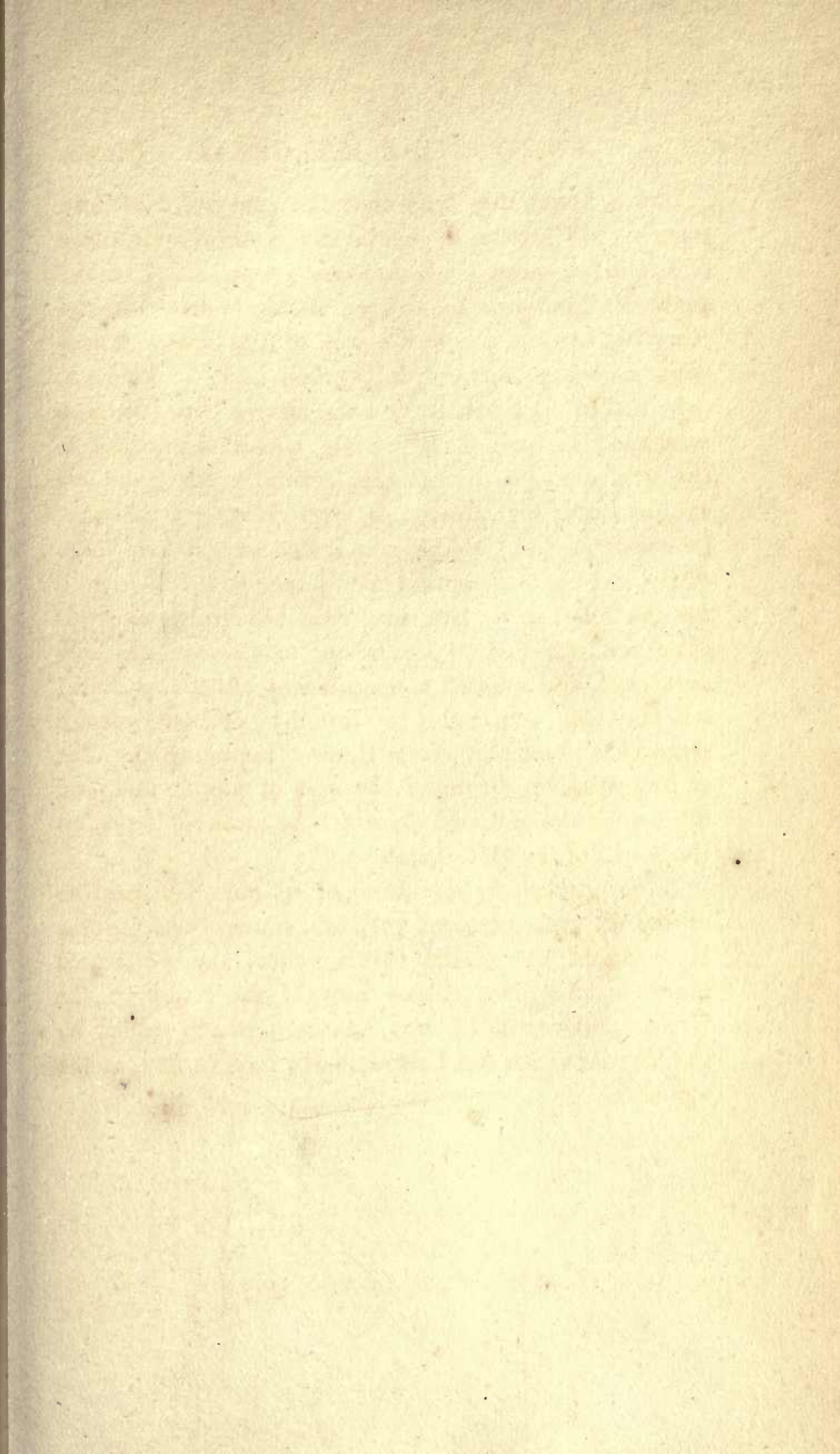
IF princes only deserved glory in proportion to their influence, to the revolutions they produced, and the changes they effected, few would have been able to bear away the palm from Constantine. Before his time the empire had been divided, and rent in pieces by a host of tyrants. He defeated all his rivals, consolidated the sovereign power, and gave laws to the world.

Constantine, surnamed the Great, was the son of Constantius Chlorus, by Helena, and born about the year 274. The possession of great talents elevated his father to the throne, upon whose death he was declared emperor, by the army. The Franks having broken their treaty, he made war with that nation, and obtained over them several brilliant victories, after which he crossed the Rhine, and committed dreadful ravages in Belgium. In the year 307 he married Fausta, the daughter of Maximian. His father-in-law taking advantage of his absence from Arles, where he held his court, seized on the treasury, and assumed the imperial title. Incensed at this conduct, Constantine, with inconceivable promptitude, presented himself at the gates of Marseilles, took Maximian prisoner, and compelled him to strangle himself. He was equally successful against Mexentius, who had provoked his resentment. Crossing the Alps in person, with an army of 40,000 men, he marched into Italy, which he completely reduced, and in a battle near Rome, defeated Mexentius, who was drowned in the Tiber.

CONSTANTINE THE GREAT. [ROME.

It was about this time that the conversion of Constantine, to Christianity, by the supernatural appearance of a luminous cross in the heavens, occurred. After the death of Mexentius he entered Rome, in triumph, and received from the senate the rank of Augustus. A conspiracy having been formed against him, by Licinius, (who had married his sister), a war ensued between those remaining masters of the empire, which terminated in the total defeat of Licinius, in several battles, and his resignation of the imperial dignity. Shortly afterwards, he was strangled. Being now seated in full possession of the empire, Constantine openly manifested his regard for the religion he had adopted. He built numerous churches, travelled to Jerusalem, to discover the holy sepulchre, and erected a magnificent church at Bethlehem. But the greatest revolution he effected, was the removal of the empire from Rome. Realizing the idea of Augustus, he displaced the seat of power, and laid the foundation of a city, (to which he gave his name) on the banks of the Hellespont.

To enthusiasm in the cause of religion, Constantine united the great personal qualities, courage and justice. He reduced the Goths to obedience, and performed many actions, that entitle him to the name of the Great. His reputation was, however, greatly sullied by the murder of his son Crispus.—He died in 337, at the age of 66.





Engraved by George Cooke.

London Published by Vernon Hood & Sharpe, Poultry Aug. 1899.

COMMODUS.

THIS emperor, one of the scourges of humanity, only signalized himself by the abuse of savage power, and by atrocious crimes. Commodus was born at Rome, in the year 161 B. J. C. and proclaimed emperor in 180. He was the son of Faustina, who might dispute with Mesalina the wreath of infamy. The husband of Faustina, was Marcus Antoninus; but the depravity of this woman, and the atrocities of Commodus, destroyed the belief, even in the life-time of the latter, that he was the son of that model for princes. Although the infancy of Commodus had been confided to men eminent for their wisdom and their virtues, the wickedness of his disposition soon became manifest. He began his career by confiding the government to the vilest characters. Perennis, the slave of Pannonia, had, for some time, the presume authority, while Commodus, confounded with the gladiators, fought with them in the *Arena*, or exercised his strength and address against ferocious animals. Perennis was killed by his soldiers, with many other ministers: Commodus, however, continued to signalize himself by crimes and infamies too revolting to detail. He had himself called Hercules, the son of Jupiter. He used to run about the streets of Rome, covered with a lion's skin, and knocked on the head, with his mace, the lame persons who were purposely collected in his way. He set on foot conspiracies, and put a great number of senators to death. His palace became the receptacle for prostitution and

debauchery, and he compelled his three sisters to submit to his inordinate desires, upon pain of death.

At length, two of his officers, Lætus and Electus, connected themselves with Martia, one of the concubines of Commodus, to deliver Rome and the empire of so vile a monster. These persons were certain that he had meditated their destruction, and resolved to prevent it. They gave him, on coming out of his bath, a poisoned beverage; and, apprehensive lest the strength of his constitution might surmount the effects of the poison, they strangled him in his sleep. Thus perished Commodus, in the year 192, at the age of thirty-one. He had reigned thirteen years. His memory was declared infamous, by a decree of the senate, and the people openly rejoiced at their deliverance.



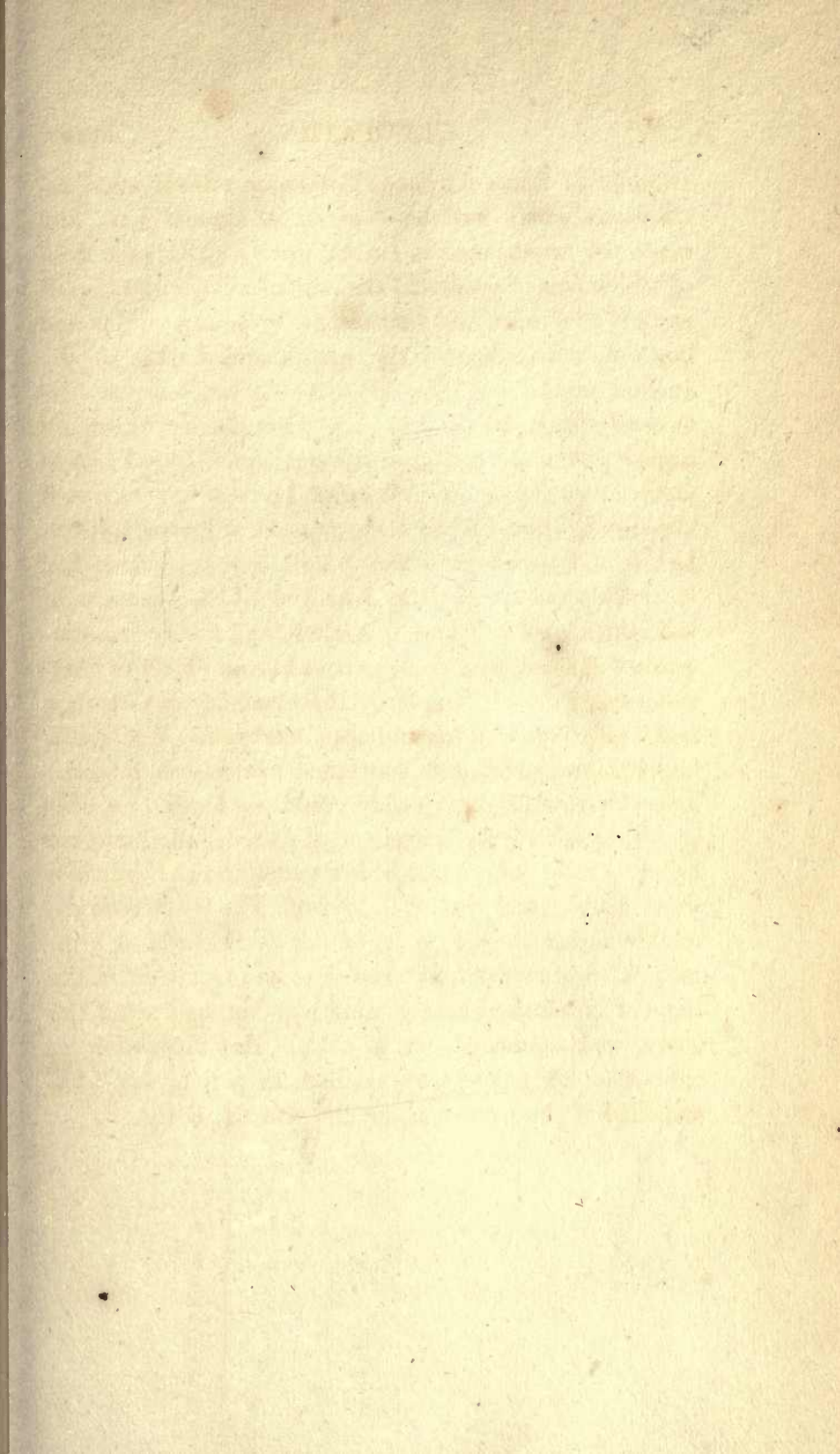
Engraved by George Cooke.

London: Published by Vennor, Hood & Sharpe, Poultry, May 1st 1809.

CLEOPATRA.

THIS celebrated woman, equally conspicuous for her charms and her vices, was at once the glory and the shame of her sex. She was the daughter of Ptolemy-Auletes, king of Egypt, and succeeded her father, about the year 51 B. C. Her brother, Ptolemy-Dionysius, was seated with her on the same throne; but as he was younger in years, she availed herself of her priority of birth, to keep him in continual dependance. Her increasing ambition, at length, alarmed the ancient ministers of her father; the people revolted, and she was compelled to fly into Syria, where she levied an army, and was preparing to assert her rights, when the victorious Cæsar declared himself the arbiter of this dispute. Confiding in the resistless power of her beauty, the queen arrived at Alexandria—ventured into the presence of Cæsar—and her blandishments soon transformed the irritated judge into a submissive lover. Thus associated with so powerful an ally, the party of Ptolemy, though supported by the people, was speedily subdued, and himself compelled once more to share his authority with her. Cleopatra had given a son to the master of the Romans; and, now assured of his protection, she removed, by poison, her young and innocent brother. Upon the death of Cæsar, she remained some time before she took any part in the dissension, which then divided the Roman empire; but her indecision ceased, after the battle of Philippi had consigned the supreme authority into the hands of Antony. She was summoned to the

tribunal of that voluptuous Roman, to answer some accusations which had been given in against her; and made her appearance at Tarsus, upon a galley, the deck of which was of gold, and the oars of silver; she herself arrayed as Venus, and surrounded by young virgins and boys, who represented the graces and cupids of the ancient mythology. Antony, like Cæsar, became enamoured of her charms, but carried his passion to a much higher pitch. Forgetful of the ties which bound him to Octavia, the sister of Augustus, he publicly espoused Cleopatra, whom he proclaimed queen of Egypt, Cyprus, Lybia, and Cœlesyria. She joined her arms with his, to combat Octavius; but, dismayed by the dangers of war, she abandoned him at Actium, and fled. The vanquished Antony was no longer to her an object of interest; she, therefore implored the clemency of Octavius, and basely betrayed her unhappy husband. While this negociation pended, she continued to caress her former lover; but when her perfidy could no longer be concealed, to escape the vengeance of Antony, she immured herself in the mausoleum of her ancestors, and sent him word that she had destroyed herself. The feeble Antony, unable to survive the report of her death, stabbed himself. Cleopatra then demanded to see Octavius, in the hope of obtaining another triumph; but he evaded the snare, and sentenced her to exile. But disdaining to submit to his power, she applied an asp to her arm, and died of the wound, about the year 31, B. C.





Engraved by George Cooke.

London, Published by Vernon Hood & Sharpe, Printers, Aug. 5. 1839.

GERMANICUS.

GERMANICUS CESAR was the son-in-law of Livia, and nephew of Tiberius. By his mother's side he was related to Augustus, and the triumvir Marcus Antoninus. His father, Drusus, died in the flower of his age, after having conquered the Germans, and received, by an order of the Senate, for himself and his descendants, the name of Germanicus. He left two sons, Germanicus, and Claudius, who was afterwards Emperor. The Romans thought they discovered in the former the heir to the virtues and sentiments of his father, and he became the object of their affection.

That alone was sufficient to excite the jealousy of Tiberius. This was changed into hatred, when Augustus, after the death of his grand-children, adopted the son of Livia, and forced him, on his entering into the family of the Cæsars, to adopt Germanicus. By this adoption he acquired pretensions to the sovereign power, which Drusus, the son of Tiberius, did not possess. Some years after, when Augustus, convinced of the superior merit of Germanicus, entrusted him with the management of the war against the Pannonians and Dalmatians, who had revolted, Tiberius, who commanded then in Germany, being informed of his election, advanced with all his troops against those people, in order to reduce them to obedience before the arrival of his nephew. In this, he was unsuccessful, and Germanicus had the glory of reducing them to submission. Augustus appointed him

Consul before the period enjoined by the laws, and gave him the command of a powerful army, which he sent against the Germans to avenge the death of Varus, and the massacre of his legions. In his latter moments he recommended him to the senate.

Tiberius, being now Emperor, endeavoured to wean over to his interests, his adopted son, whose extraordinary qualities had rendered him the idol of the people and of the army. He invested him with the proconsular power, which gave him almost absolute authority over the troops.

During this time the legions of Germanicus revolted against their officers. Germanicus, who was in Gaul, flew immediately to his refractory soldiers, and endeavoured to recal them to their duty. The legions offered him the empire, which the prince refused; threatening, at the same time, to deprive himself of sight, by his sword, if they persisted. To repel the mutiny, he was induced to afford them, with his own money, the gratifications they desired.

A little time after, the sedition broke out with greater fury. Germanicus found himself obliged to send home his wife Agrippina, the grand-daughter of Augustus, who, until then, had always accompanied him. The departure of this princess softened the troops. Ashamed of their excesses, some hastened to entreat her to rejoin them; others supplicated Germanicus to order her return. The General, availing himself, with much ability, of their disposition, made them sensible, by an appropriate and affecting harangue, of the atrocity of their conduct, and persuaded them that it was their duty to punish the leaders in the revolt. The soldiers immediately exercised among themselves the most exemplary

justice, dispatching those who were the first to induce them to revolt, and order was immediately restored.

Germanicus then led them against the enemy, whom he surprized, and committed the most dreadful massacre. The following year he defeated, several times, Arminius, and the various armies of Germany. He destroyed the horrible trophy which they had raised in commemoration of the defeat of Varus, and celebrated the obsequies of that general and his legions. Tiberius, jealous of his glory, recalled him. He received him upon his arrival at Rome with an affected tenderness, decreed him a triumph, and appointed him consul with himself, for the following year.

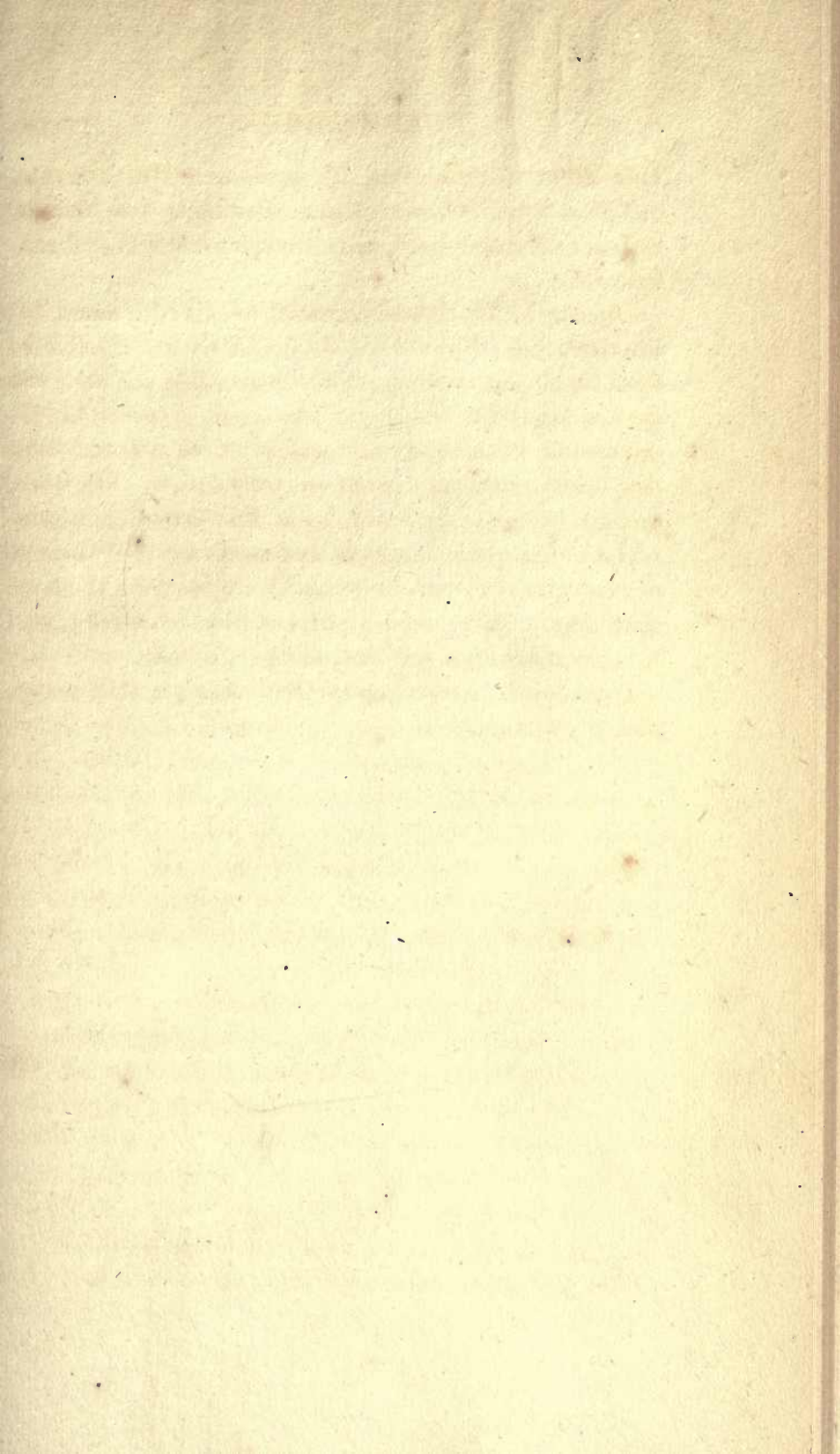
Previous to this period, he had projected the destruction of Germanicus. To execute his design with security, it was necessary to send him from Rome, and the regions who adored him. Some commotions that broke out in the east, furnished him with an opportunity. Tiberius consigned to Germanicus the general government of the provinces beyond the sea. At the same time he gave the command of Syria to Piso, a violent and turbulent character, to whom he communicated his designs against Germanicus. He immediately set out with his wife Agrippina, to appease the troubles of the east, notwithstanding the disobedience and the intrigues of Piso; but shortly after he was taken ill at Daphne, near Antioch, and died at the age of thirty-four, convinced that Piso had shortened his existence by poison.

On hearing of his death Piso manifested excessive joy. The tidings spread mourning and consternation throughout Rome. Tiberius but ill dissembled his satisfaction. The arrival of Agrippina, bearing the ashes of her husband, renewed the expression of public grief.

This Tiberius terminated by a decree.—He, however, had Piso arraigned, who shortly after destroyed himself, and the Emperor pardoned Plancina, his wife and confederate.

During the life-time of Germanicus, Tiberius concealed his vices, and affected even a shew of virtue. Delivered from the object of his fear, he threw aside the veil, and gave himself up wholly to his cruel propensity. He pursued Germanicus in the persons of his wife and children. Incensed at the perfidious insinuations of Sejanus, and the pride of Agrippina, he at first exiled that princess and her two eldest sons, and soon after put them to death. He, perhaps, only spared Caligula from the hope that that monster would surpass him in cruelty, and cause him, at some moment, to be regretted.

Germanicus, according to Ovid, was an able orator, and a distinguished poet.





Engraved by George Cooke.

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HANNIBAL.

HANNIBAL, the son of Amilcar, the Carthaginian general, inherited, from his father, the most implacable hatred towards the Romans. When a boy, it is said, he made him swear at the altar, that when he was capable of bearing arms he would declare himself the enemy of Rome. Hannibal, at an early age, set out for Spain, where he served under his father until his death, when he returned to his native country. Asdrubal, however, who succeeded Amilcar, desired the Carthaginian senate to send him Hannibal, who was then in his twenty-second year. The young warrior, on joining the army, attracted immediately the notice of the troops, who beheld in him Amilcar, their former general. During the three following years he employed himself in all the exercises that could form an able officer. Asdrubal being dead, the soldiers unanimously, young as he was, elected him their commander. He was then twenty-six, and their choice was confirmed by the people of Carthage.

From the moment he was appointed general, he conceived the idea of carrying the war into Italy. To effect this, he made several complaints to the Carthaginians against the Saguntines, and entreated of the senate the liberty of acting towards Saguntum in any manner he might judge advantageous to the state. He then attacked the city, it being in alliance with the Romans, carried it, and razed it to the ground.

The capture of Saguntum was the beginning of the second punic war. Hannibal persuaded, as he frequently

said, that the Romans could not be conquered but in Rome, resolved immediately to pass into Italy. He crossed the Pyrenees, penetrated to the banks of the Rhone, and from thence, in ten days, arrived at the foot of the Alps. The passage of these mountains cost him inconceivable labour, and has rendered his name immortal. The difficulties he had to surmount appeared to render the project impossible. At the end of nine days, however, he crossed the vallies and the mountains, and found himself at the summit of the Alps. We are assured, by Juvenal (Sat. X.), that he actually dissolved a stupendous rock, which opposed his progress, by vinegar. Be that as it may, the Carthaginian general crossed the Alps. In five days more he traversed the country which looked upon Italy. On entering the plain he reviewed his troops, and found his army reduced from 50,000 infantry and 9000 cavalry, to 26,000 men, horse and foot. Hannibal, notwithstanding these losses, took Turin, defeated the consul Cornelius Scipio on the banks of the Tesino; and, some time afterwards, discomfited Sempronius in a most sanguinary battle on the banks of the river Trebia, in the year 218 before J. C. The following year he conquered Cneius Flaminius, on the borders of the Lake of Trasymena. The Roman general, with a considerable portion of his troops, was left dead on the field. In this arduous march, he had the misfortune to lose an eye.

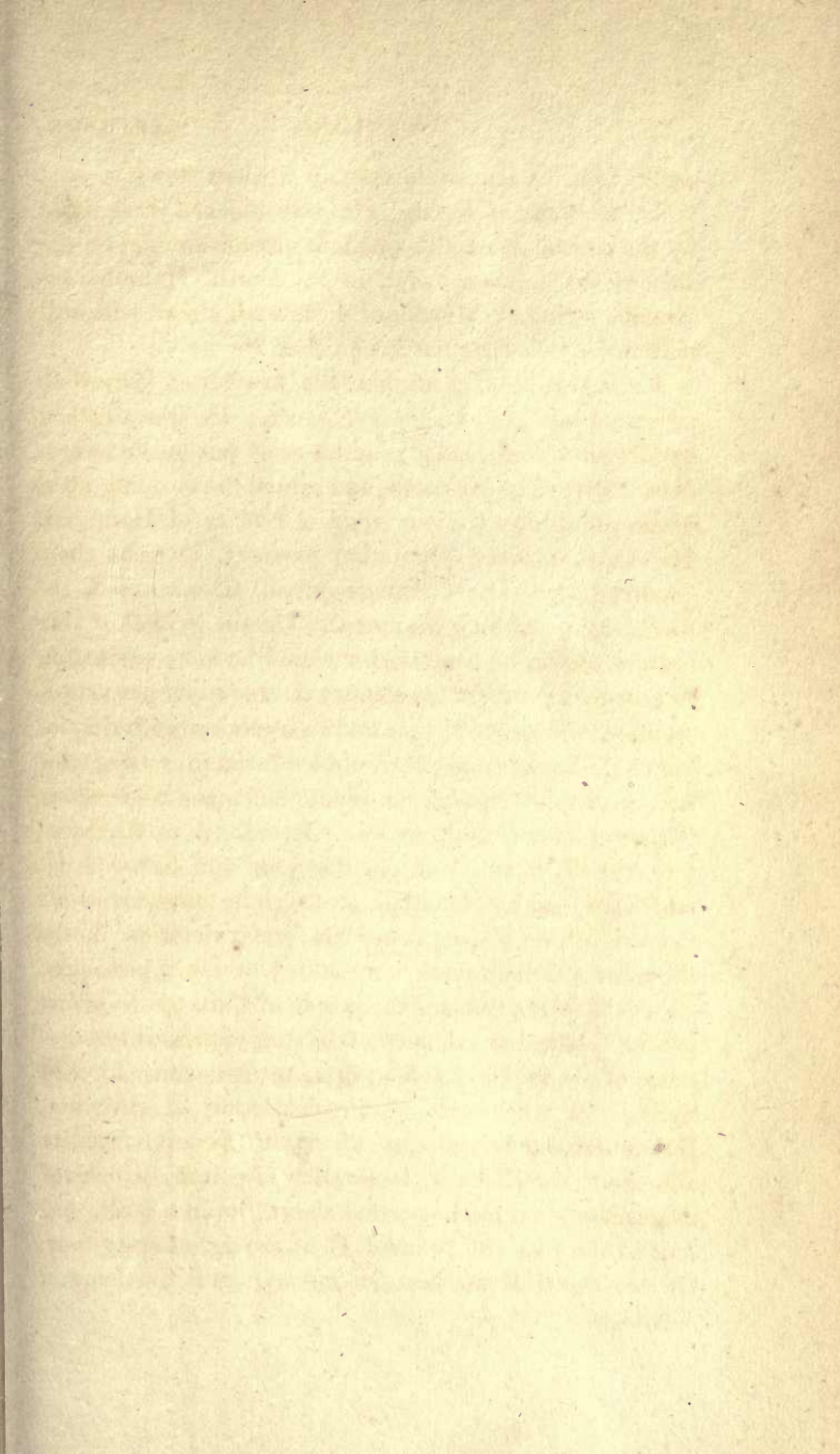
The Roman republic, afflicted at its losses, endeavoured to repair them by electing Q. Fabius Maximus dictator. This great captain, who had acquired the surname of *Temporiser*, applied himself solely to observe the motions of Hannibal; to conceal his own designs, and to fatigue him by incessant marches, rather than expose himself to a disadvantageous combat. Fabius Maximus, whose stratagems and delays ought to have attracted the good-

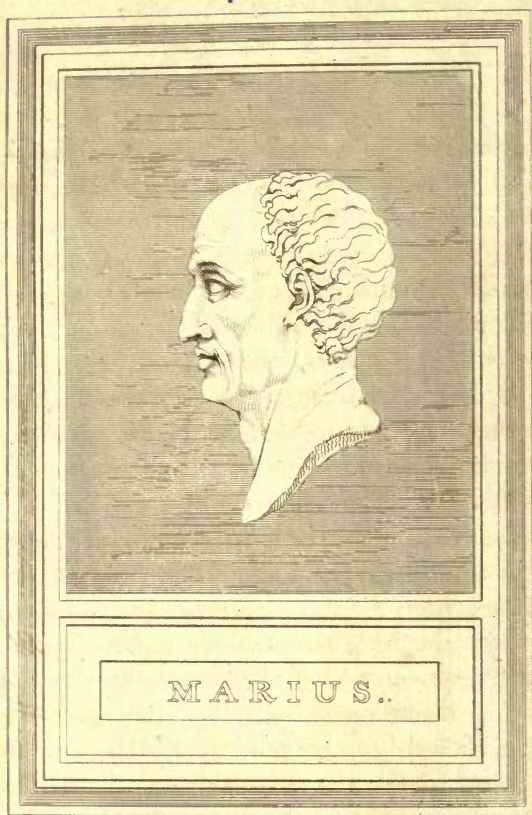
will of the Romans, became the subject of reproach. The command was divided between him and Minutius Felix, who suffered the Carthaginian general to penetrate into his views, and would have perished but for the assistance of his colleague. The period of the dictatorship of Fabius having expired, Terentius Varro and Paulus Emilius had the command of the troops. They were both defeated at the battle of Cannæ, A. 216 B. C.; in which 40,000 foot, and 2,700 cavalry, with the consul P. Emilius, were left dead on the field. It is said, that Hannibal sent to Carthage, by his brother Magon, three bushels of rings, taken from 5630 knights, who had fallen in the engagement.

Hannibal ought to have profited of the advantages offered to him by this victory, and marched direct to Rome; instead of which he passed the winter at Capua, and the voluptuousness of that city, it is said, did his troops as much injury as his arms had infused terror in the Roman generals. Hannibal, however, remained in Italy for thirteen or fourteen years; he took several cities and obtained many victories, and when he met with reverses his troops exposed themselves without murmurs to new fatigues. "There never was," says Polybius, "the smallest mutiny in his army." The reason of the fall of Hannibal may therefore be attributed to the extraordinary efforts of the Romans. They raised, in the course of a single year, eighteen legions, and employed their ablest generals. On the contrary, Hannibal, without receiving any considerable succours from Carthage, with an army daily diminishing, had the temerity to march against rome. So little were the Romans alarmed at his approach, that they sold the very ground upon which he was encamped, and sent, on the same day, reinforcements into Spain. Incessant rains and tempests com-

pelled him, at length to decamp without viewing, as it were, the walls of Rome. He was attacked three times by the consul Marcellus without any advantages on the side of the Romans; and, in the fourth, Hannibal retreated, saying, "What can I do with a man who will neither be victorious nor vanquished?"

About this time, Asdrubal, the brother of Hannibal, advanced into Italy to his assistance. He was attacked by Claudius Nero, killed, and his army put to the sword. Nero returned to his camp, and caused the bleeding head of Asdrubal to be thrown amid the tents of Hannibal. The Carthaginians, from that moment, thought their country in danger. Carthage on all sides assailed, resolved upon recalling Hannibal. On the arrival of this hero in Africa, he conceived it would be more adviseable to procure a peace for his country than to suffer her to prosecute a ruinous war. He had an interview with Scipio, but as the Roman general would not listen to any negotiation until the Carthaginian senate had made concessions to that of Rome, nothing was effected. A battle therefore ensued, near Zama, in the year 202 before J. C. which was lost by Hannibal, although he fought with all the ardour that distinguished his former victories. Forty thousand Carthaginians were killed or taken prisoners. This fatal event induced the people of Carthage to solicit peace. Hannibal ashamed of having witnessed the disgrace of his country, fled, at first, to Antiochus, king of Syria; and, afterwards, to Prusias, king of Bithynia. But conceiving himself not safe at either court, from its alliance to the Romans, he swallowed poison, which for a considerable time, he carried about him in a quill, and died in the year 183 before J. C. at the age of sixty-four. By his death Rome lost an enemy, and Carthage a defender.





Engraved by George Cooke.

London: Published by Thomas Lloyd & Sharpe, Reddy Aug. 5. 1839.

MARIUS.

IF nature, in the person of Caius Marius, had not united to great strength of mind the most intrepid valour, the obscurity of his birth, and the rudeness of his manners, would only have numbered him among the ordinary adventurers of his time. Born in the territory of Arpinum, where he cultivated the earth, he left the plough for military glory. His talents being discerned by Scipio Africanus, under whom he served at the siege of Numancia, he said to his friends, who deplored the fate of Rome, when he should no longer command the army "*this man will represent me.*"

Tribune of the troops, and afterwards of the people, Caius accompanied the Consul Metellus in the war against Jugurtha; he there acquired the military reputation which he long maintained; but, in speaking of his courage, we cannot but shudder at the character he developed. He returned to Rome, the accuser of his general, who had been his protector. His partizans not only elevated him to the consulship, a dignity reserved for the patricians, but even to the command of the army; and Metellus was recalled. Sylla, destined to avenge his deep ingratitude, was, at that time, questor in the army of Marius, where he covered himself with glory, and announced himself a dangerous rival. Caius vowed to him the most implacable hatred, which became, between two men equally cruel and vindictive, the source

of the evils which overwhelmed their country. A second and third consulship were unable to gratify the ambition of Marius. He was twice nominated, and, during that time, he delivered Italy and Gaul from the Cimbrians, and the Teutones. Upon his return to Rome, after rendering her these essential services, he was loaded with honours and fortune; but he soon attracted the ill will of the senate by his injustice, and his intrigues to obtain a sixth consulate.

Sylla became extremely powerful, declared himself his enemy, and ventured to dispute with him the command of the army destined to act against Mithridates. In vain the people avowed themselves in favour of Marius.—He was obliged to yield to his rival; and the senate condemned him to exile. We there behold the conqueror of the Cimbrians, compelled, under shelter of the night, to escape, almost alone, to endeavour to put his person in safety. Pursued, and driven from the places where he sought an asylum, he hoped to avoid his enemies, by concealing himself in a marsh adjoining Minturnus, but in vain. He was discovered, and conveyed in chains, to the prison of the city. The magistrates were desirous of putting him to death; a stranger, a Cimbrian or a Gaul, was entrusted with the execution: but the countenance of Marius restrained his hand—these few words,—“Durst thou, barbarian, destroy Caius Marius,” delivered him from the most imminent danger. “*No*” cried the soldier, “*I cannot kill Marius.*” This sentiment of respect, which an unfortunate hero inspired, was rapidly communicated to the people of Minturnus. Restored to liberty, Marius was permitted to embark for the coast of Africa; where, on his arrival, he experienced

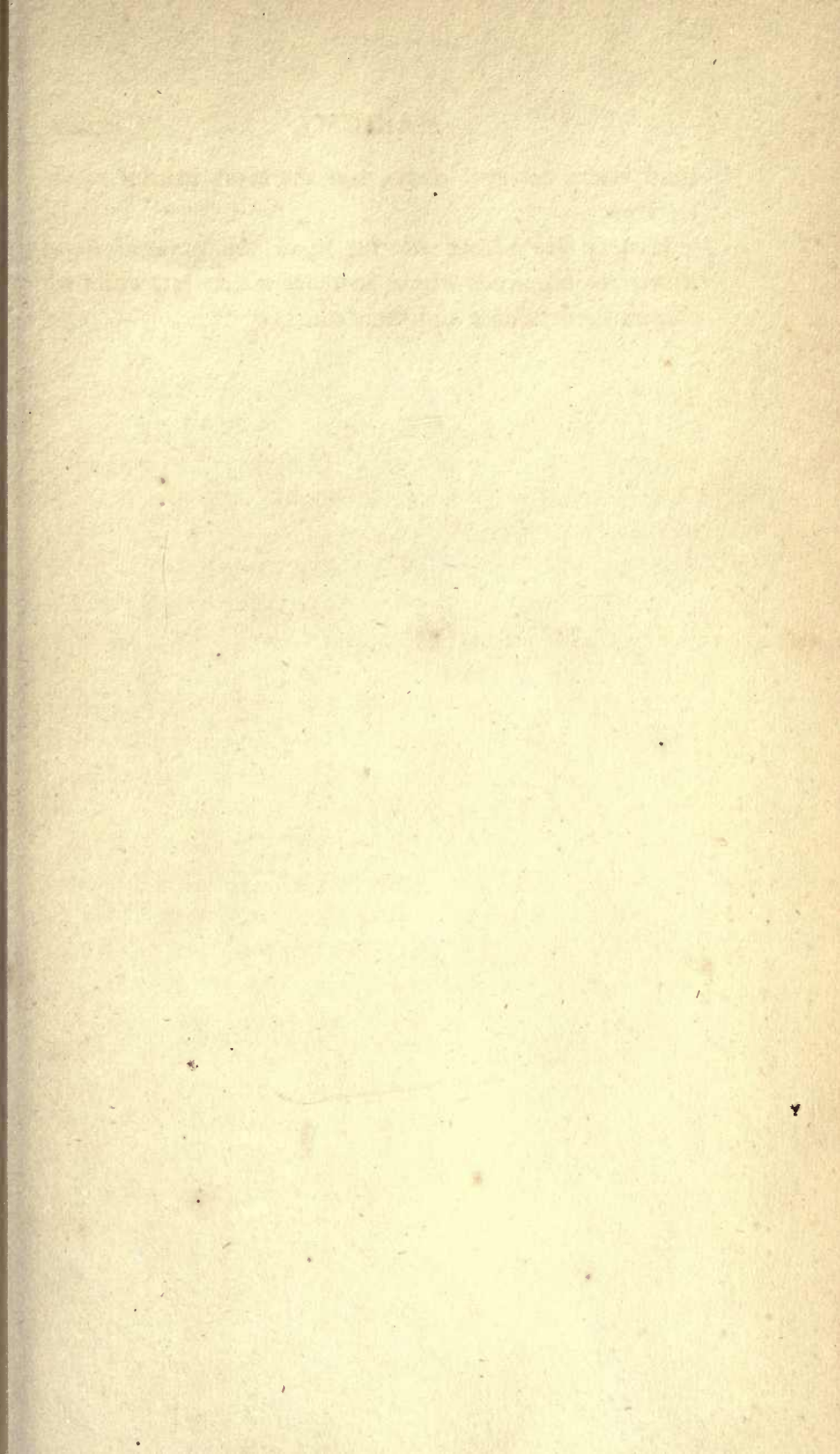
fresh persecution. He stopped at a place covered with the ruins of the former rival of Rome. The prætor Sextilius, ordered him to quit the province subject to his government. "Return," replied Marius, to the officer who carried the order; "return, and tell your master, that you beheld Marius, a fugitive, seated upon the ruins of Carthage."—His firmness had the effect of softening his enemies; Caius was acknowledged as their son, and found an asylum in the islands of Africa.

At this period, new storms were collecting against Rome. Sylla, called by the war out of Italy, no longer had the supreme power. Cinna was appointed consul. The friend of Marius, he recalled him about his person, induced his legions to revolt in his favour, and brought him, in triumph, into the capital of the world; where the terrified senate immediately revoked the decree against him. That was not sufficient; Marius was desirous of making his enemies sensible of the unjust power with which they were invested. A gesture, a word, was considered a sentence of death. Atrocious satellites, ever ready to execute his orders, committed, in his name, the most horrible crimes. A seventh consulship put the seal to his power and to his enormities: but he did not long enjoy his destructive despotism. Frightened at the return of Sylla, who advanced to the assistance of his distressed country, he endeavoured to sooth his disquietude, and stifle his remorse in debauchery; but his advanced age rendering him incapable of supporting these excesses, a violent malady terminated his days, in the year of Rome, 666.

His death delivered the country of a cruel tyrant. Notwithstanding his important services, he left be-

hind him a detested name, and the most painful recollections.

History has placed Marius upon the rank of those illustrious criminals whose memory we detest, while we admire their talents and their courage.





Engraved by George Cooke.

London Published by Vernor, Hood & Sharpe, Poultry, May 1st 1809.

MILTIADES.

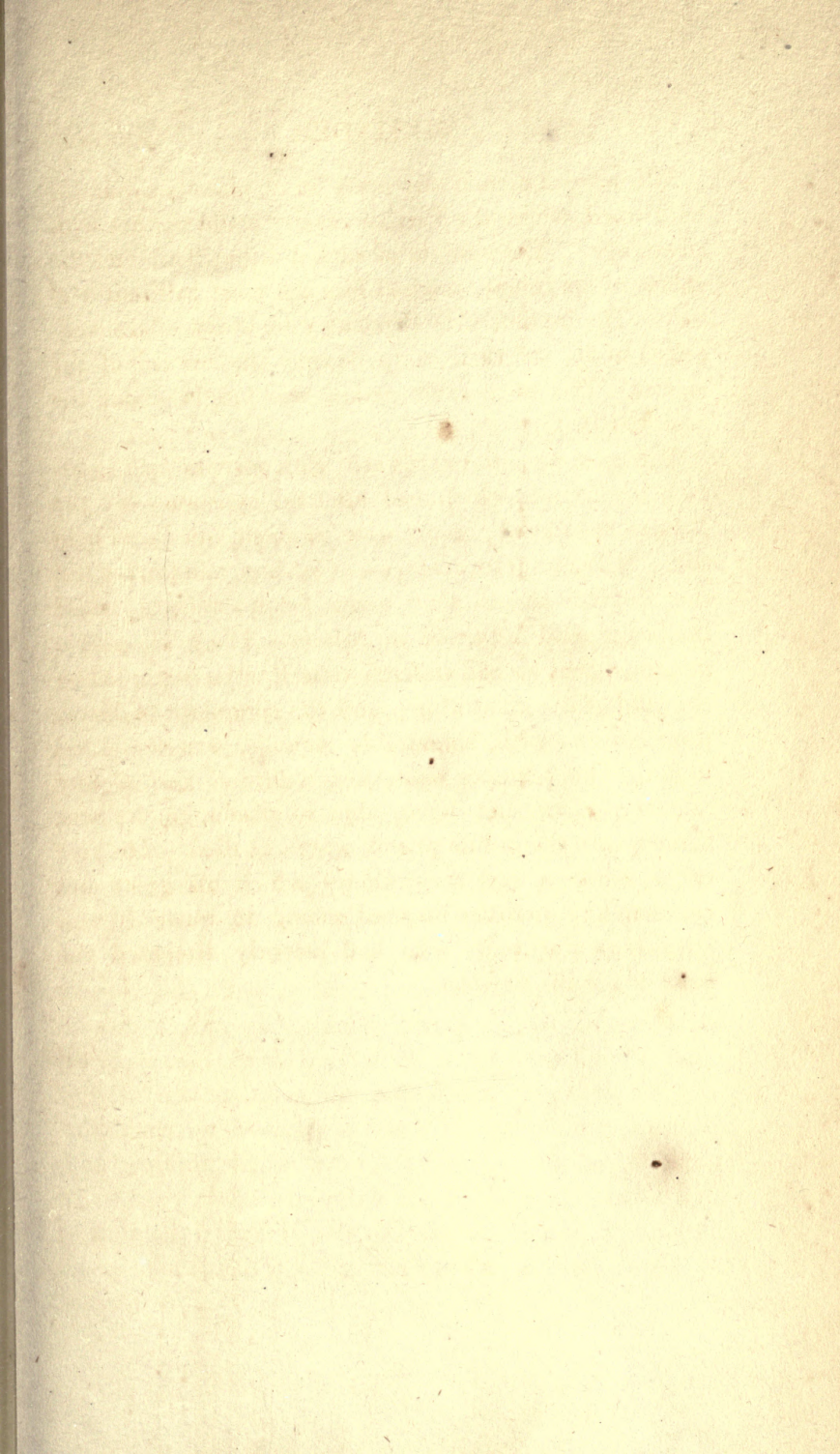
AMONG the characteristical traits recorded of the Athenian people, nothing strikes us more than their singular ingratitude to the heroes and great men by whom they were protected and enlightened. In the list of those whose services were repaid by death or banishment, Miltiades stands first in chronological order.

Having, on various occasions, signalized his early youth, he was sent into the Chersonesus, in order to expel the Thracians, and establish an Athenian colony there. This expedition was attended with the most complete success, and, on his return to Athens, he subdued the island of Lemnos, and all the Cyclades.

In the meantime, Darius, King of Persia, being desirous of uniting Greece to his extensive empire, dispatched a numerous army under the command of Datis and Artaphernes. Having seized the island of Eubiea, they disembarked at Marathon, a short distance from Athens. The affrighted people appointed ten generals, among whom Miltiades was the most illustrious. Contrary to the advice of his colleagues, he persuaded the Athenians to march at once to the enemy, rather than wait for them within the walls. Under his command they advanced against the Persians, about 10,000 in number, including 1000 Plateæans, the only people among the Greeks who had marched to the assistance of Athens.

Miltiades stationed his army in a place surrounded with wood, where the Persian cavalry could not act with advantage. The wisdom of such a disposition, and the valour of his troops, insured him the most brilliant victory. The innumerable Persians were every where compelled to fly, and their camp became the reward of the victors. This memorable action was fought about the year 490 B. C.

Miltiades was afterwards sent with seventy sail to attack the islands which had afforded assistance to the Persian armament; many were subdued, but Paros held out. Miltiades from an excess of caution, and fearing lest the Persians should send troops for its defence, raised the seige and returned to Athens. The fickle people imagined that he had suffered himself to be corrupted by the gold of the great king; and the conqueror of Marathon covered with honourable wounds, was sentenced to die. This sentence was softened into a fine of fifty talents; which not being able to discharge, he was thrown into the public prison, where he died. His real crime, perhaps, was the jealousy which his great and commanding qualities inspired among an unsteady and suspicious multitude, who had recently discarded the yoke of the Pisistratidæ.





Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Foultry, May 17809.

MENANDER

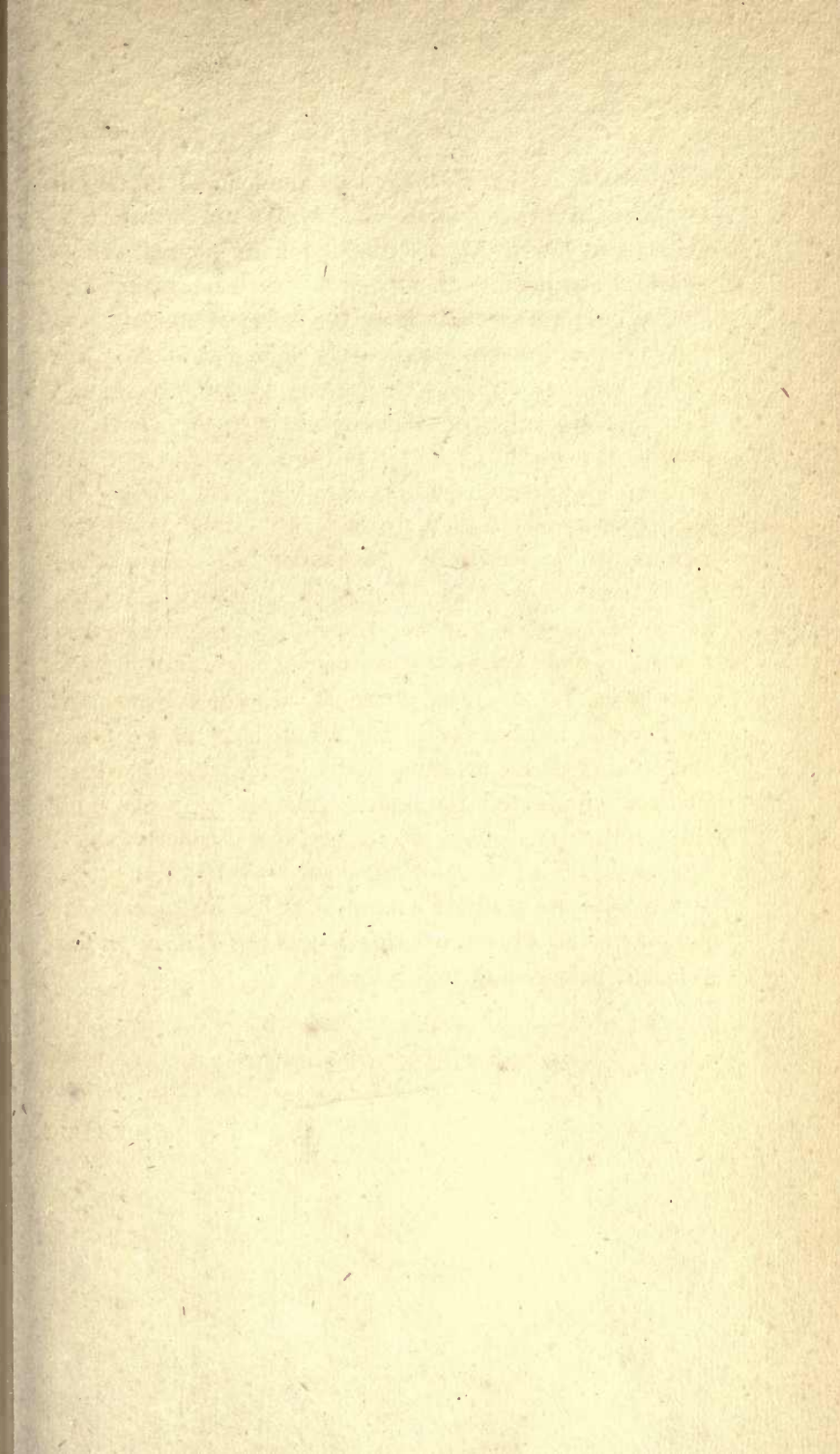
WAS born at Athens, in the year 342 B. C. If the invention of comedy be not due to him, he had, at least, the credit of reforming it. Bold, obscene, and irregular, it presented itself under the appearance of a satyr, rather than that of a muse, and could delight only men of a low and malignant cast, whose passions it encouraged, rather than repressed. Those who were the object of its ridicule were designated by their real names, and, with the assistance of a mask, their very features were exposed to the public. The authority of the laws at length restrained so dangerous a licence, infinitely more injurious in a state of democracy, than under a monarchy, because a popular form of government necessarily allows greater indulgence to the passions of the multitude, and gives greater scope for satire and calumny.

“Under the Macedonian empire,” says Dr. Gillies, in his *History of Greece*, “Philemon, Antiphanes, and Lycon, flourished at the same epoch, and with them Menander, who, superior to them all, gave to comedy the highest perfection of which it was then susceptible.”

The few fragments which remain of Menander will not admit of any decided opinion as to his peculiar merit, but the suffrage of the best critics is generally in his favour. The characters were founded upon a keen and just observation of the prevailing vices and follies; and as most of his pieces have a moral tendency, they con-

ciliated the esteem of those who condemned the licentiousness of Aristophanes. His works are therefore to be regretted, both as the productions of genius, and as precious monuments of the age in which he lived. The human passions, which form the basis of tragedy, and the follies which more exclusively belong to comedy, are either softened by time or exchanged for others; and the best comedies of Moliere, though they have no longer the merit of being faithful copies, since the original characters upon which they were formed are no longer seen, yet they are still interesting as the memorials of former times. Menander has been praised by Plutarch the Elder, Pliny, and Quintilian, for the purity of his style and the vivacity of his genius; and Cæsar, in some verses transmitted by Suetonius, has bestowed on Terence the praise of a second Menander. As Terence is remarkable for the delicacy of his taste, the solidity of his maxims, and the fidelity with which he has represented the ardent passions of youth, and the peevish disposition of old age, this comparison will appear to be the best eulogium on the merit of Menander.

We have no account whatever of his life. It is reported that he drowned himself near the Piræus, in the year 293 before the Christian era.





Engraved by George Cooke.

London: Published by Verner Hood & Sharpe, Rudby, Aug. 1. 1869.

NUMA.

IN the sixth book of the *Æneid*, where Virgil has represented, with no less dignity than elegance, the men who have added lustre to their country, the name of Numa holds a distinguished place.

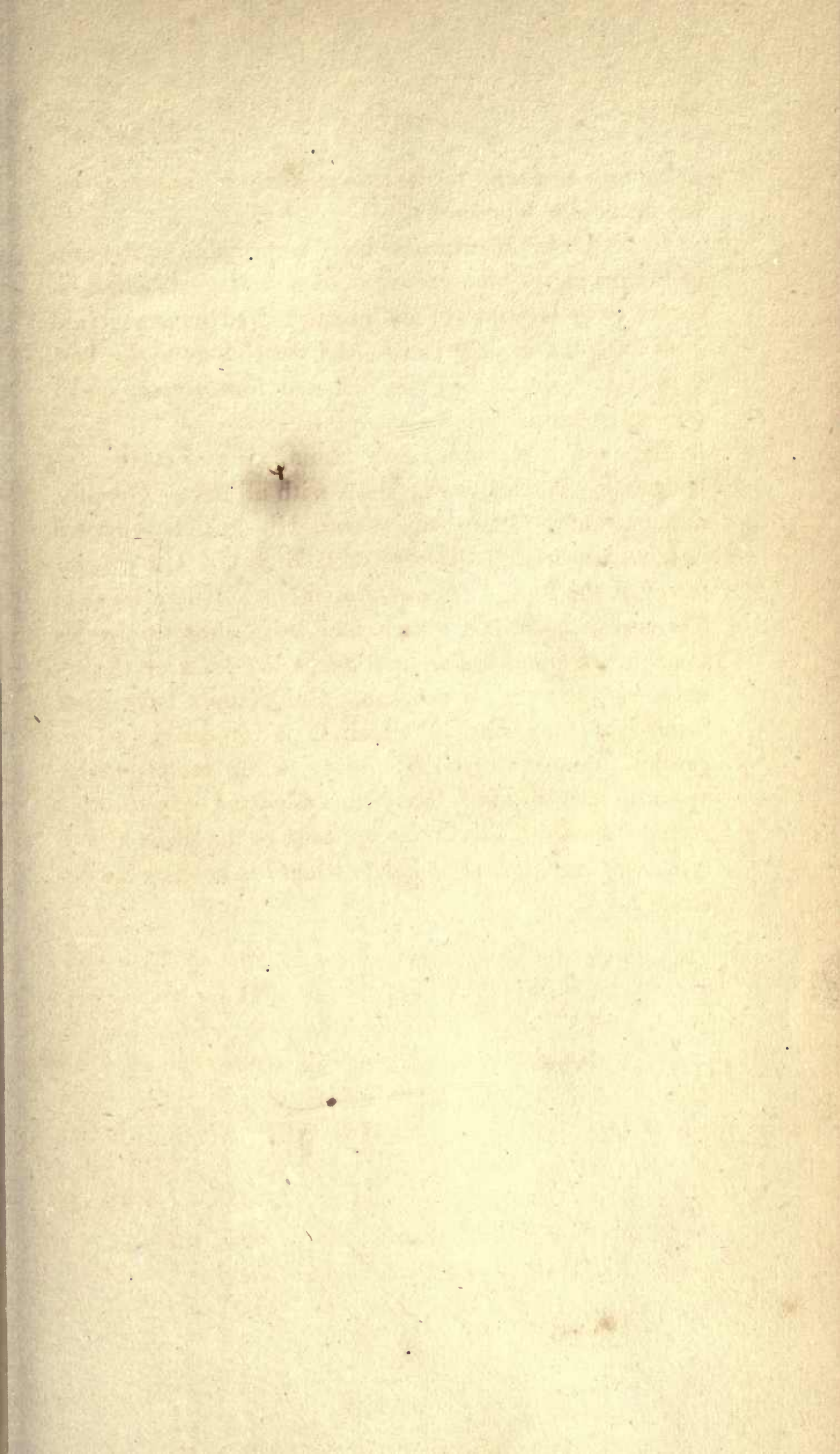
Quis procul ille autem ramis insignis olivæ,
Sacra ferens? nosco crines incanaque menta
Regis Romani, primam qui legibus urbem
Fundabit—

After the death of the founder of Rome, the people made choice of Numa Pompilius, a Sabine, by birth, and the kinsman of Tatius, whom Romulus assassinated, as his successor. Numa was then forty-two years of age, and lived in retirement, at his country seat near the little city of Cures. He at first refused to take the command of a nation so savage and ferocious; but, in the end, consented, in the hope of softening their manners, by rendering them obedient to laws. To destroy the seeds of dissention which subsisted between the Romans and the Sabines, he divided the citizens into tribes, according to their professions, and without distinction as to their origin. He regulated public worship, and if, as some writers pretend, the establishment of the vestals was the work of his predecessors, Numa, at least, gave to that order, a more stable form, which lasted as long as the ancient religion of the Romans. Numa was the first, it is said, who formed the calendar of 365 days, thus ap-

proaching as nearly to the true measure of time as possible in an age of ignorance.

To render his institutions more respectable in the eyes of the people, Numa made use of a stratagem, often resorted to by legislators: he pretended to have received laws from the divinity; and often went alone to the borders of a fountain, a little distance from Rome, under pretext of consulting the nymph Egeria.

The chief of a people, with whom war and rapine was necessary, Numa lived in peace with all his neighbours, during a reign of forty-two years. His death is supposed to have occurred in the year 672, B. J. C. He was interred at the foot of Mount Janiculus. After a lapse of 530 years, his books, which had been shut up in his tomb, were found entire, and burnt, by order of the senate, as contrary to religion. Conjectures have been formed on this event, of which it is impossible to appreciate the propriety. According to the most popular opinion, it is believed, that Numa admitted only a simple style of worship, absolutely opposite to the ideas of Polytheism, established at Rome when his books were destroyed.





PHOCION.

Engraved by George Cooke.

London, Published by Vernor, Hood & Sharpe, Poultry, June 1. 1809.

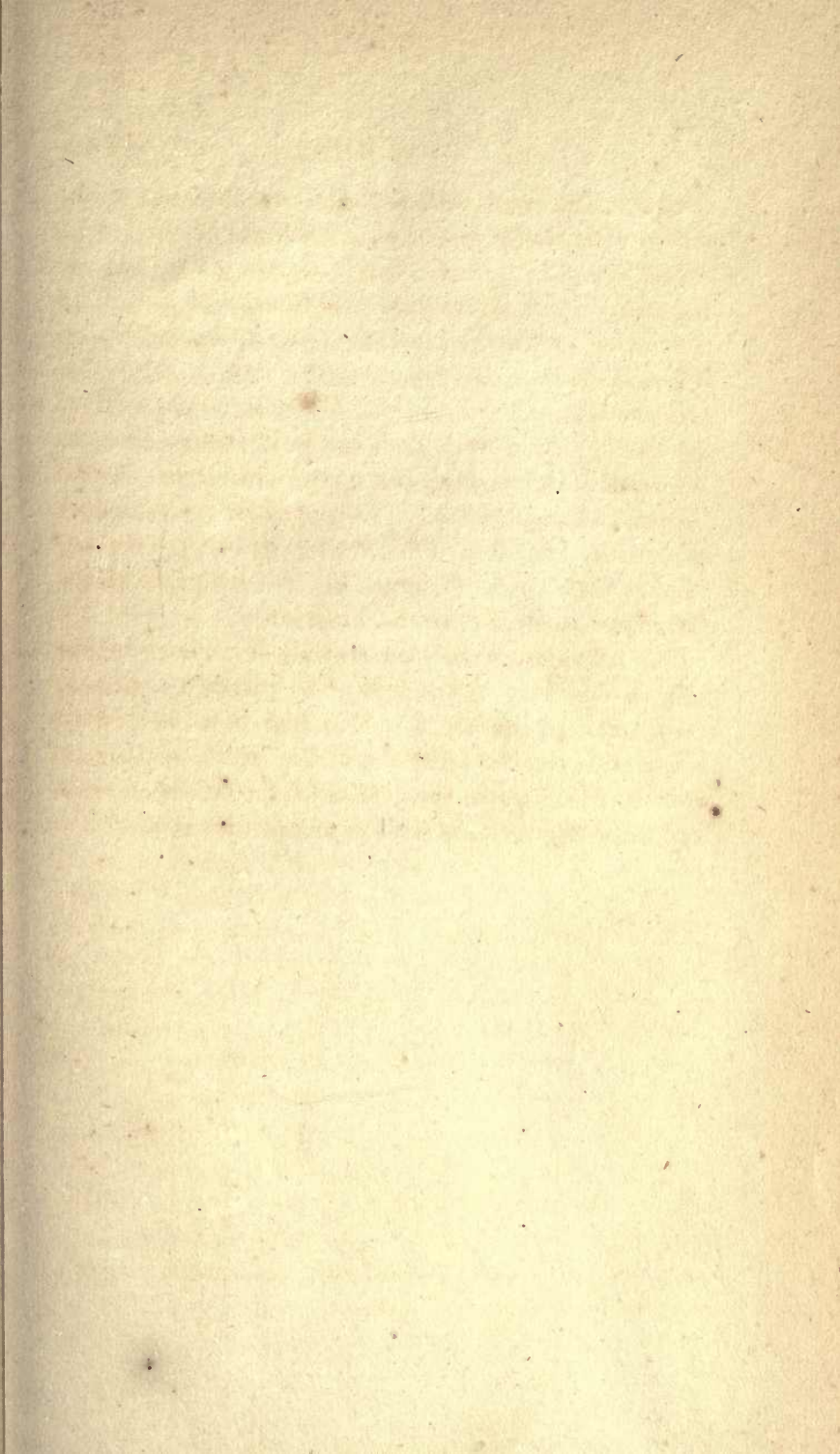
PHOCION.

THE birth of Phocion may be placed about 400 years before the christian æra, and contemporaneous with the death of Socrates : he appeared to be born to exemplify the doctrine of that great philosopher. His family was humble and obscure ; his future greatness was therefore to depend upon his own exertions. He became the disciple of Plato and Xenocrates, and, amid the groves of the academy, he acquired, with the talents necessary to form a public man, those virtues which so eminently distinguished him ; a love for virtue, the utmost devotion to his country, extreme austerity of manners, and that strength of mind which rendered him superior to the smiles, as well as to the frowns, of fortune. From these scenes of academic repose, he passed abruptly into the army of Chabrias. From that general he received the first instructions in the art of war, and, in return, our young philosopher taught him the more difficult task of commanding his passions, and of subduing his weaknesses. At the battle of Naxos, Chabrias confided to his pupil, the command of the left wing, to the conduct of which this victory was principally owing.

Athens, at that time, no longer presented among her sons those useful citizens, who were at once statesmen at home and generals in the field of battle ; war and politics then constituted two distinct professions. Phocion conceived, that, by this union of talents in public men, the strength of the state was augmented, and revived the

treason. The venerable old man was brought forth, loaded with chains, before an assemblage of the lowest orders, whom his enemies had instigated. They had the baseness, at first, to propose that he should be put to the torture, and, at last, sentenced him to death, without deigning to hear his defence. The veteran hero, calm and serene, amid the clamour of his assassins, went to the public prison, with the same steady countenance as if he had been marching at the head of an army. Before he drank the fatal hemlock, he prayed for the prosperity of Athens, and desired his friends to inform his son Phocus that he should forget the indignities which his father had received from the Athenians.

The Athenians were soon sensible of their egregious folly in depriving themselves of so valuable a citizen; they collected his ashes, which had been refused an honourable sepulture, by the malice of his enemies; a monument and statue were erected at the public expence, and his guilty accusers were punished with death.





PTOLEMY.

Engraved by George Cooke.

London, Published by Verner, Hood & Sharpe, Printers, June 1803.

PTOLEMY.

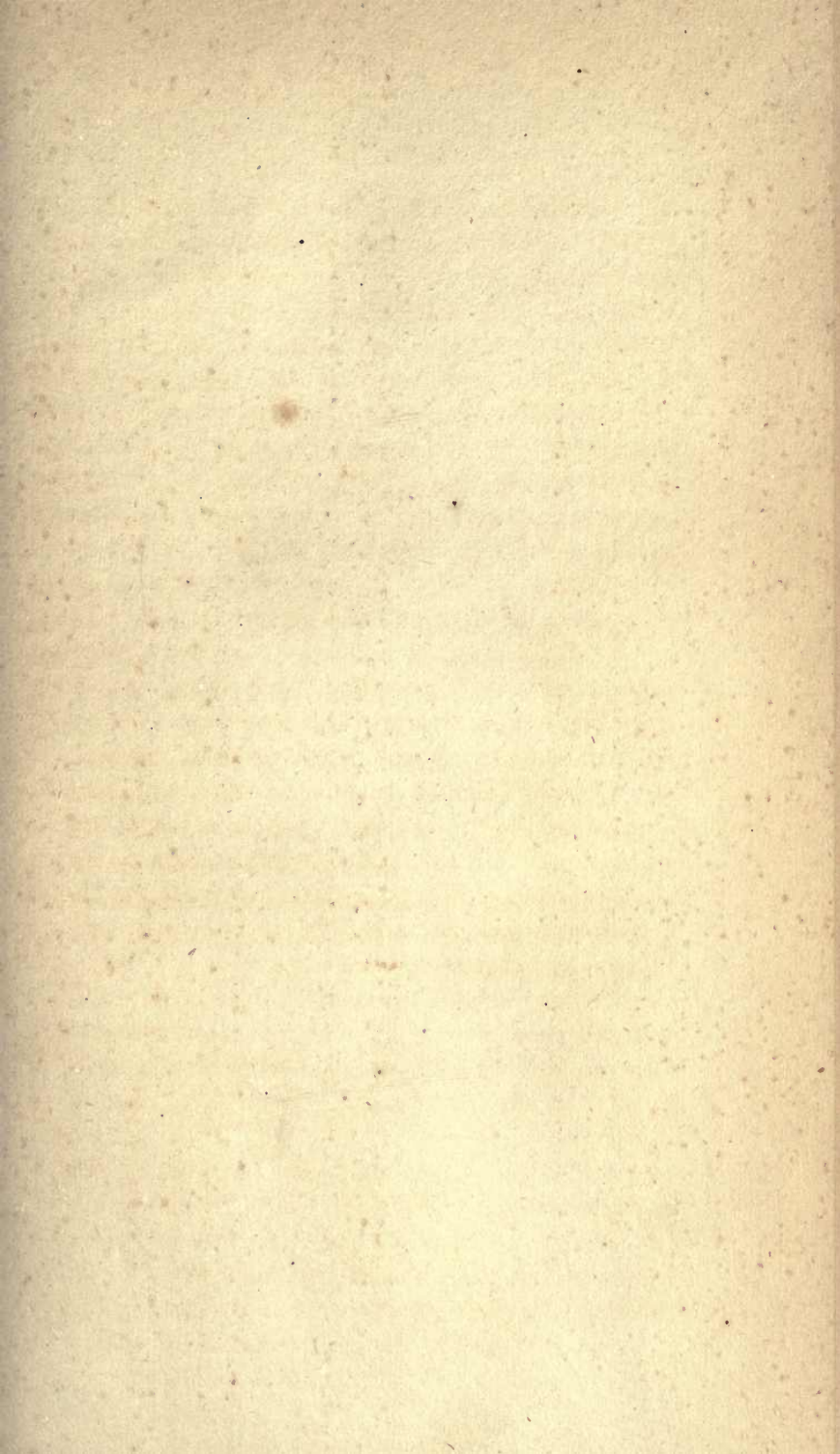
PTOLEMY was born at Ptolemais, in Egypt. He lived at Alexandria about the year 130 of the christian era, under the emperors Adrian and Antoninus. The resemblance of his name, with that of the sovereigns of Egypt, has induced some writers to believe that he was of noble birth ; but this idea, which would add nothing to his fame as an astronomer, does not appear to be well-founded. Posterity have forgotten his descent, his works only survive.

Ptolemy made several important discoveries in astronomy. We are indebted to him for our knowledge respecting that motion of the moon which is termed her *erection*. In the first ideas which mankind formed of the motion of the stars, they were naturally led to suppose they were uniform and circular ; this is the most simple hypothesis that can be imagined. But on mature deliberation, they soon perceived its insufficiency to represent the position of the stars, which appear sometimes early, and sometimes late ; at certain periods closer to the earth, and at others more distant. They were then compelled to form new hypotheses, completely to explain their variations. This is the object of all the systems of astronomy.

Ptolemy imagined one, highly ingenious, which was for a long time adopted. He traced round the earth a primary circumference, upon which he fixed the centre of a second, and so proceeded, until a last circumference, where he placed a star, by which he represented motion. In multiplying these circles, and in duly varying their

rays, we were enabled to follow and imitate all the irregularities of the stars. But this complicated hypothesis was incompetent to the representation of the variations of distance. This defect was not sensibly felt in the time of Ptolemy, when men had but slender means of appreciating and even of perceiving these variations. There likewise prevailed a great uncertainty as to the rank which should be given to the celestial bodies, or to the distance from the earth in which they ought to be placed, and especially with respect to the centre round which they should execute their revolutions.

Ptolemy adopted the popular opinion, which placed the earth in the centre of the world. He was ignorant of, or contemned the discoveries of the Egyptians, respecting the motion of Mercury and Venus round the sun. The ideas of Pythagoras were alike unknown to him. A complete disclosure of the system of Ptolemy will be found in his great work, entitled, *Almageste*; in which he has collected all the astronomical discoveries of his time, and which, to this day, is considered one of the most precious monuments of antiquity. He also composed several works on the mathematics, astronomy, chronology, and music.





PHILIP.

Engraved by George Cooke.

London: Published by Verner Hood & Sharpe, Paulry, Nov. 1st 1809.

PHILIP OF MACEDON

WAS the fourth son of Amyntas, King of Macedonia, and having been sent to Thebes, as an hostage, by his father, his education was superintended by the wise Epaminondas. But the disciple regarded only the talents of his great tutor, and neglected his virtues. Recalled to his native country, and chosen regent of the kingdom during the minority of his nephew, he softened the barbarous manners of the Macedonians, became their legislator, and promised them victories and triumphs, in return for the severe discipline which he established among them. The nation threatened on every side, expected safety under the rule of the disciple of Epaminondas, and their enthusiasm he inspired, and which was increased by some sacrifices he obtained, soon placed him on the throne, which he had long but secretly coveted.

The expectations of his subjects were not deceived. At the age of twenty-four Philip blended with the impetuosity of youth all the talents and prudence which are the result of long experience; he soon imposed silence on the numerous opponents who envied his greatness, or resisted his power. He created that celebrated phalanx, which so long rendered the Macedonian army invincible. This formidable battalion presented a square of four hundred men on each side, and about sixteen in depth, each soldier being armed with a buckler of enormous size, and a pike twenty-one feet in length. This iron rampart presented a front which no enemy could penetrate; and when in motion, carried irresistible dismay. But even this famous corps was of less utility to Philip

than the discovery of some gold mines near a Thracian colony, to which he gave his name. He was the first sovereign who coined money, and few ever derived so many advantages from it. Accustomed to subdue the Greeks as much by his treasures as by his arms, he frequently observed, that 'no town was impregnable that would admit a mule laden with gold.' Having defeated the Illyrians, he took possession of Amphipolis, a colony of the Athenians, seized upon several of their towns, and attempted the passage of the Thermophylæ. The Athenians, then as careless as they had formerly been jealous of their freedom, opposed a feeble resistance to the progress of an enemy of whose fearful activity they were yet ignorant; whilst the ambitious Philip meditating the entire conquest of Greece, and taking advantage of the numerous divisions excited by the *Sacred War*, paved the way for his future grandeur. After extending his conquests in Thrace, Illyria, and the Chersonesus, defeating the Phocians, and corrupting, by his bribes, the defenders of Olynthus, the colony and safeguard of Athens, he turned his arms against the island of Eubera, and at length found a rival worthy of him. This was Phocion, an Athenian chief, conspicuous as an orator and a warrior; who, disdaining the presents of Philip, compelled him to evacuate the island. Nor was Phocion the only enemy he encountered from Athens. The eloquence of Demosthenes had long endeavoured to rouse it from its lethargy, and to stimulate to the defence of their country, a people who seemed to prefer pleasure to business, and games to war. His admirable harangues, which have been called *Philippia*, at length awakened the Athenians and other Greeks. They marched against Philip, who pursuing his schemes of conquest, had entered Bœtia. At Chærônia, about 338 years B. C. the

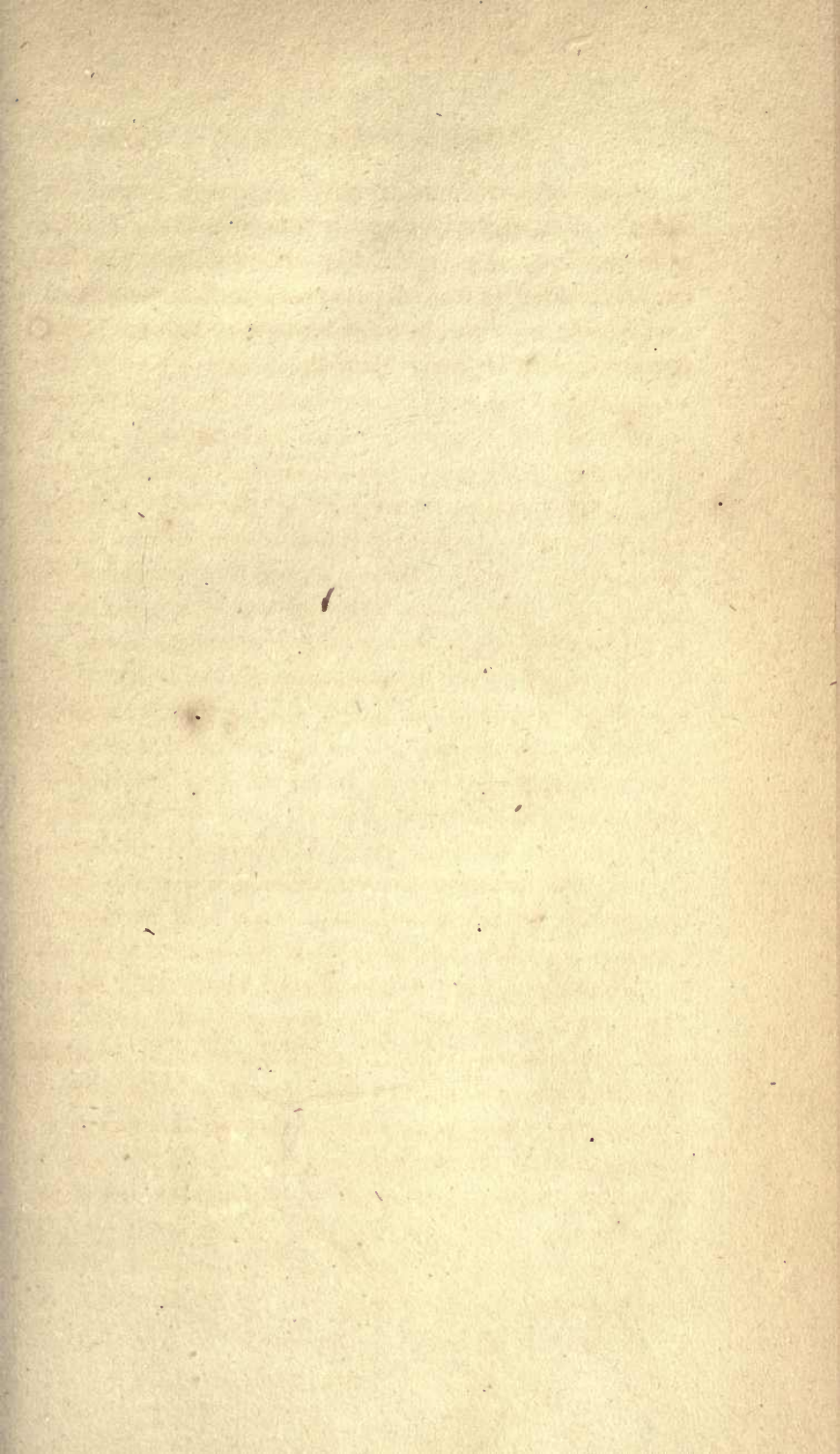
GREECE.] PHILIP OF MACEDON.

two armies, nearly equal in numbers, attacked each other. The Macedonians having the advantage of experience and superior discipline, the Greeks were defeated, and their independence destroyed for ever. From that fatal day, Philip was, in effect, king of the whole Peninsula, though he assumed not its title. But, as if not sufficiently gratified with so many triumphs, his insatiable ambition now aspired to the conquest of Persia. He had already caused himself to be declared chief of an enterprise in which all Greece was concerned, when, in the midst of the joys of a festival, he was assassinated by Pausanias, one of his guards, in the year 336 B. C. in the 47th year of his age, and the 24th of his reign.

He was succeeded by Alexander. The letter of Philip to Aristotle, in which he seems to foresee the exploits of his son, is well known. Without intending to draw a regular parallel between these two celebrated men, it may be said that the father prepared the way for all the glories of the son. Active, patient, and persevering, alternately affable and rigid, cunning and eloquent, Philip united to the qualities of a skilful politician, all the talents that could assist his vaulting ambition, and render it successful. We are, indeed, equally astonished at the boldness of his plans, and the persevering spirit with which they were executed; but we must not forget that, in all his undertakings, Philip contemplated only their probable success, and was perfectly indifferent as to the means by which that success was accomplished. Having little sense of probity or public faith, what virtues he possessed were probably the effect rather of caprice or necessity, than of any settled principle, or natural inclination. His policy is marked at once, by an expression which has been attributed to him—"We

PHILIP OF MACEDON. [GREECE.

amuse children with toys, but we deceive men with oaths." One would be tempted to believe that this sentence has been ascribed him by his enemies. That he frequently adopted it in his practice, is sufficiently proved from his history: but that he was so imprudent as openly to avow it, may be justly doubted.





PTOLEMY PHIL^S

Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Poultry, May 1st 1809.

PTOLEMY-PHILADELPHUS.

UPON the death of Alexander, Egypt, which, like so many other kingdoms, had been subdued by his victorious arms, fell to the share of Ptolemy, the son of Lagus, who gave to that ancient country its former splendour and renown. His son, the subject of this brief memoir, followed the illustrious example. Of the earlier life of this prince we have no memorials; but from his well-known taste for the arts and sciences, and his successful efforts to restore the commerce of his country, we may presume that his education had not been neglected. Two years before the death of his father, he had been associated to the empire; and the surname of Philadelphus had been awarded him, to denote his friendship for his brother Araunius*. When he ascended the throne, in the year 285 B.C. he gave the most magnificent festival ever recorded in antiquity, a long description of which may be found in Atheneus.

Whilst the ambition and ferocity of the successors of Alexander involved Asia in blood, it was the superior glory of Ptolemy to maintain the peace and happiness of his people. He devoted his leisure to the formation of the celebrated Alexandrian Library, which, at his death, consisted of 100,000 volumes. Desirous of enriching it with the writings of Moses, which comprised the history of the Jews, he commanded them to be translated from Hebrew into Greek. Eleazar the high

* By most authors, however, this name is said to have been given to him by *Antiphrasis*, and ironically, as he *killed* two of his brothers.

PTOLEMY-PHILADELPHUS. [EGYPT.

priest sent him six of the best informed Jews, out of each of the twelve tribes, who completed the work in seventy-two days. Hence it has been called the septuagint version*.

The numerous exploits of the Romans induced Ptolemy to dispatch ambassadors into Italy; and the following year a treaty of friendship and alliance was concluded with them. Some internal revolts compelled him occasionally to take up arms; the most considerable was that of 4000 Gauls, who rashly attempted to take possession of Egypt; but they were soon blockaded in an island of the Nile, where they mutually destroyed each other, that they might not fall victims to famine.

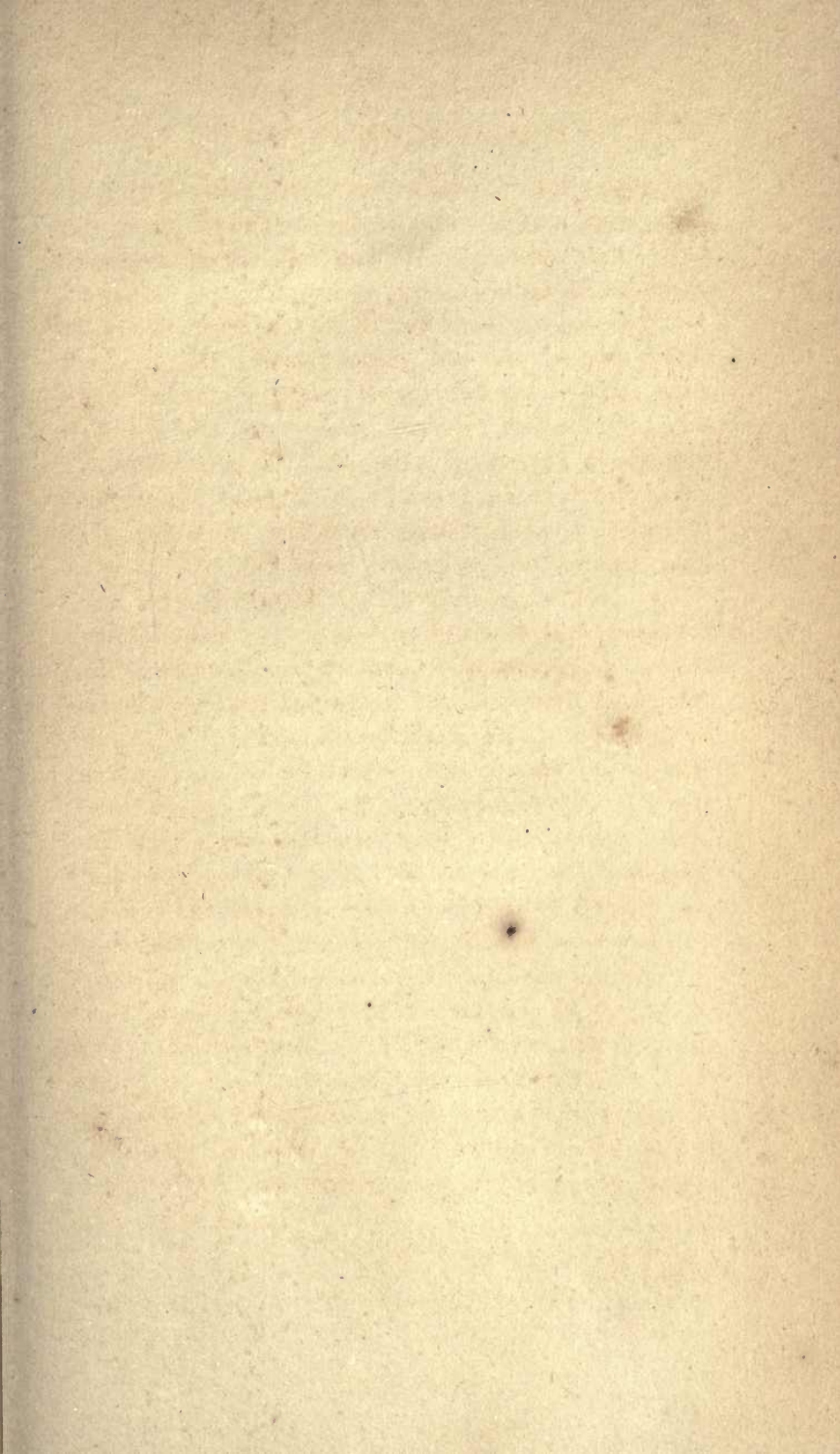
Released from these and other enemies, Ptolemy turned his attention to commerce. He projected the scheme of depriving the Tyrians of their great trade with the East. To effect this, he continued the canal which had been begun, between the Nile and the Red Sea; and more fortunate than Nechos or Darius, he lived to complete it. His course was from the Pelusian branch of the Nile, and the city of Coptos (now Egypt), to Arsinoe (now Aggervat). The navigation of the Arabian Gulf being extremely dangerous, he caused the city of Berenice to be built, at its entrance, in the country of the Proglodytæ. To this city the various articles of trade were transported by land from Coptos; and between the two places inns were established, and cisterns of water constructed, for the ease and refreshment of the merchants and travellers. This great enterprise secured to Egypt the commerce of India, Ethiopia, and of

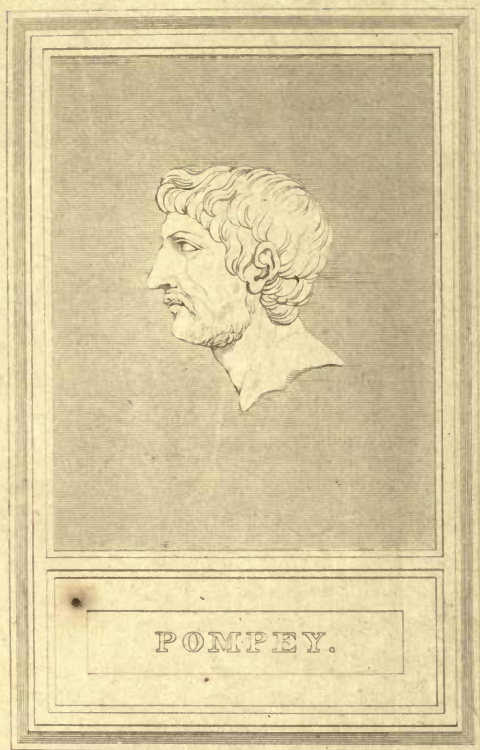
* Though seventy-two persons were employed, it has been called the Septuagint, seventy being a round number. Some learned men have supposed that it was so called, because it was approved by the sanhedrim, who were seventy in number.

EGYPT.] PTOLEMY-PHILADELPHUS.

the Proglodytæ, a people so celebrated in antiquity ; and this commerce he took care to protect, by a formidable armament in the Red and Mediterranean seas. The king of Syria, Antiochus-Theos, jealous of so much glory, attacked him with all the forces of Babylon and the East ; but a revolt among his own people, which compelled him to return home, and his nuptials with Berenice, the daughter of Ptolemy, restored the peace of the two nations. This repose, however, Ptolemy was not destined long to enjoy ; the death of Arsinoe, his wife, and sister, whom he tenderly loved, accelerated his own. He died, after a reign of thirty-eight years, about the year 247 B.C., at the age of sixty-four.

Ptolemy had many excellent qualities ; and there are few defects attributed to him. His resentment against Demetrius Phalereus, whom he compelled to destroy himself, is the only circumstance which tarnishes his memory. He had all the endowments which distinguish great monarchs ; he loved and he encouraged the arts and sciences, and neglected nothing which could extend knowledge and literature. By his command, Dionysius explored the extensive regions of India ; Ariston surveyed the shores of the Red Sea ; Euclid bestowed new lights on the mathematics ; Lycophron, Callimachus and Theocritus, renewed, in Alexandria, all the splendour of Grecian poetry. Thus Ptolemy did more for his own glory, than those ambitious conquerors who leave nothing but a name behind them ; and “ he should be considered,” says Mr. Rollin, “ as the benefactor, not merely of his own country, but of the whole human race, and of posterity.”





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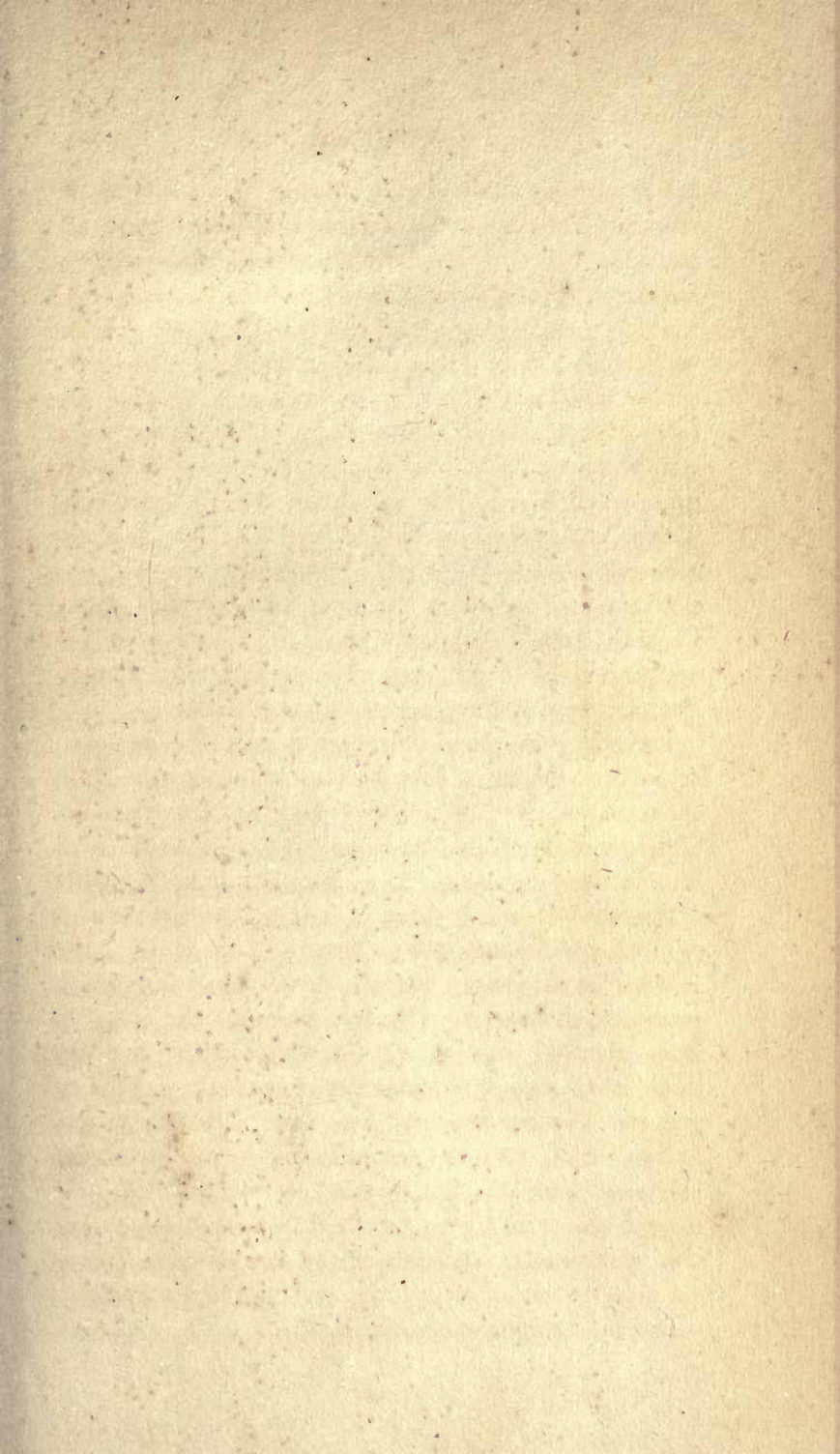
POMPEY.

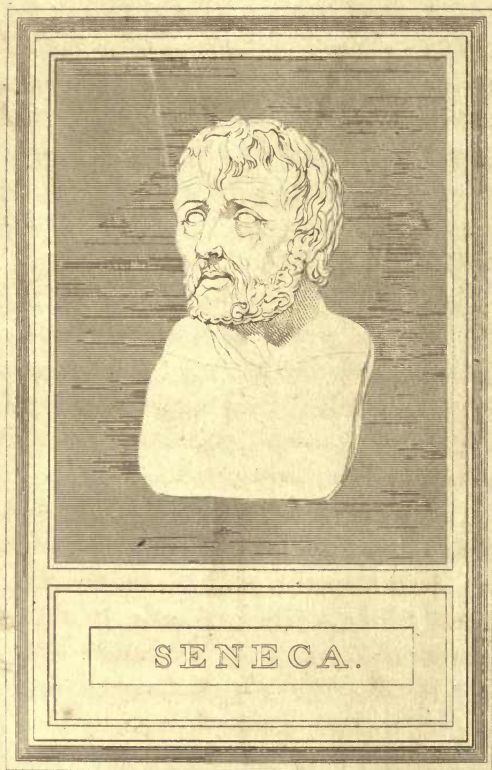
THIS celebrated warrior, descended from Pompey Strabo and Lucilia, was born in the year 106 before J. C. He learned the art of war from his father, one of the most skilful captains of his time. At the age of twenty-three, he raised three legions, with which he joined Sylla. Three years afterwards he retook Sicily and Africa. Sylla, mistrustful of the authority which Pompey daily acquired over the army by his mildness and military talents, called him to Rome. He obeyed, notwithstanding the resistance of his troops, who were desirous that he should despise the order of the dictator. Sylla was so pleased with this procedure, that he went to meet him; and embracing him, with all the testimony of pure affection, saluted him with the surname of *Great*. Pompey demanded the honours of a triumph. Sylla, who had his reasons for dissuading him, represented that, being as yet too young to receive that honour, he would bring upon himself the hatred and jealousy of the great. "Remember," said Pompey to him, "that the rising sun has infinitely more ardour than the setting." These words were not immediately understood by the dictator; but being repeated to him, he rudely exclaimed, "Let him triumph!" Pompey took him at his word; and in the year 81 before J. C. they beheld a simple Roman knight honoured with a triumph.

After the death of Sylla, he compelled Lepidus to quit Rome, and carried the war into Spain against Sertorius. The war being happily terminated, the honours of a triumph were again conferred on him in the year 70. He was elected consul a few years afterwards. During

his consulate, Pompey re-established the power of the tribunes, exterminated the pirates, obtained great advantages over Tigranes and Mithridates—penetrated, by his victories, into Media, Albania, and Iberia—conquered the Colchians, the Achaïans, and the Jews: and returned to Italy with more power and grandeur than either himself or the Romans could have expected. Having dismissed his troops, he entered Rome in the character of a simple citizen. This modesty, after his great successes, gratified all hearts. He triumphed during three days, with a magnificence which flattered him less than the acclamations of the people. His glory, however, excited the jealousy of his enemies; to counteract whom, he joined with Cæsar and Crassus in forming the first triumvirate, B. C. 60; and to strengthen this alliance, Pompey married Julia, the daughter of Cæsar.

Pompey, some years after, having succeeded on being created sole consul, Cæsar became his inveterate rival. Julia was dead; and Pompey had married Cornelia, daughter of Metellus Scipio, when he associated with him in the consulate. Cæsar, to make himself master of the republic, was desirous of holding the government of Gaul, and to obtain the consulate. The senate, at the solicitation of Pompey, passed a decree, declaring him an enemy to his country, if he did not quit the army in three months. This was the first act of hostility between these great men. War now broke out between the two parties. Pompey retreated into Greece, where he was followed by Cæsar, and encountering each other on the plains of Pharsalia, Pompey was defeated, and fled. He sought refuge in Egypt, at the Court of Ptolemy: but was assassinated by order of the monarch, in whose states he demanded an asylum, on board of the vessel in which he intended to escape, B. C. 49.





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SENECA.

LUCIUS ANNÆUS SENECA was born at Cordova, in the year 6, B. J. C. under the reign of Augustus. His family held a distinguished rank in Spain. His father, a Roman knight, was eminent for his eloquence. Educated under his eye, the young Seneca exhibited, very early, considerable talent, and a passion for study, which he retained during his life. The bar was then, for the Roman youth, the road to fame. Seneca turned his mind to the law, in which he rendered himself so conspicuous, as to excite the jealousy of the ferocious Cæsar, so known, afterwards, by the name of Caligula. The young orator, at the same time, cultivated philosophy. This he studied under two eminent stoics.

Seneca, introduced into public life, had just began to exercise the questorship when he attracted the hatred of Messalina, in conjunction with Julia, the daughter of Germanicus. He was sent into exile, in the island of Corsica, as having been guilty of adultery with that unfortunate princess. His book, *De Consolatione*, addressed to Helvia, his mother, proves that for a time, he supported his disgrace with the firmness of a true stoic ; but his patience becoming exhausted, by three years of solitude, he wrote to Polybius, an affranchized slave of Claudian, that famous letter, for which he has been so frequently reproached. He passed eight years in exile, and but for the revolution that followed the fall of Messalina he would, in all probability, have remained in banishment all his life.

Recalled by Agrippina, the wife of Claudian, he was

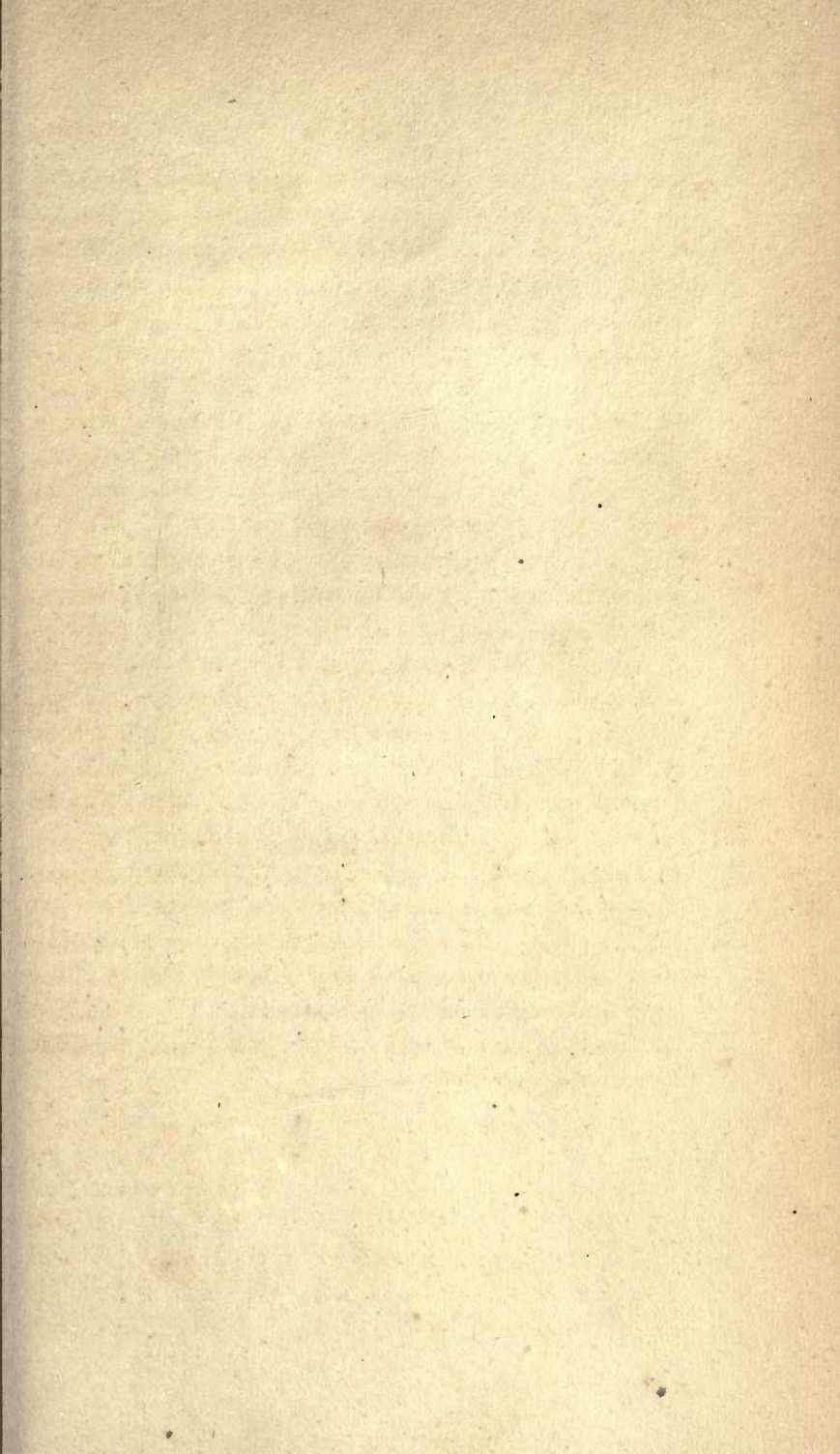
reinvested with the pretorship and jointly entrusted, with Burrhus, with the education of her son Nero, whom she was desirous to raise to the throne. While this prince followed the advice of his preceptors, he was the delight of Rome; but Poppæa and Tigellinus gaining an ascendancy over his mind, Nero soon became a disgrace to human nature. The virtue of Seneca appearing as a continual reproach of his vices, he ordered one of his slaves to poison him. This wretch, not being able to accomplish his purpose, through the uncommon abstemiousness of Seneca, Nero enrolled him in the conspiracy of Piso. Seneca was suspected, and accused by Natalis, one of the principal conspirators. Granius Silvanus, tribune of a pretorian cohort, was deputed to inform Seneca of the deposition of Natalis, and to ascertain his admission of the fact. Seneca, either by design or accident, had, on that day, returned from Campania, and had stopped at his country seat, about four leagues from Rome. The tribune arrived the same day, and placed guards around his house. He discovered Seneca at table with his wife, Paulina, and two friends, and shewed him the orders of the emperor: Seneca replied, that the representation of Natalis was certainly true; declaring, at the same time, the motives by which he had been actuated. The tribune, returning to Nero, stated, in the presence of Poppæa and Tigellinus, his reply. Nero asked Granius if Seneca had manifested any apprehension of death. "He expressed," replied the officer, "not the smallest token of fear; I perceived nothing that indicated grief, either in his words or features." "Return then," said the emperor, "and signify to him that he is to die." The philosopher, finding himself condemned to lose his life, appeared to receive, with joy, the decree of death, the manner of which was left to himself. As

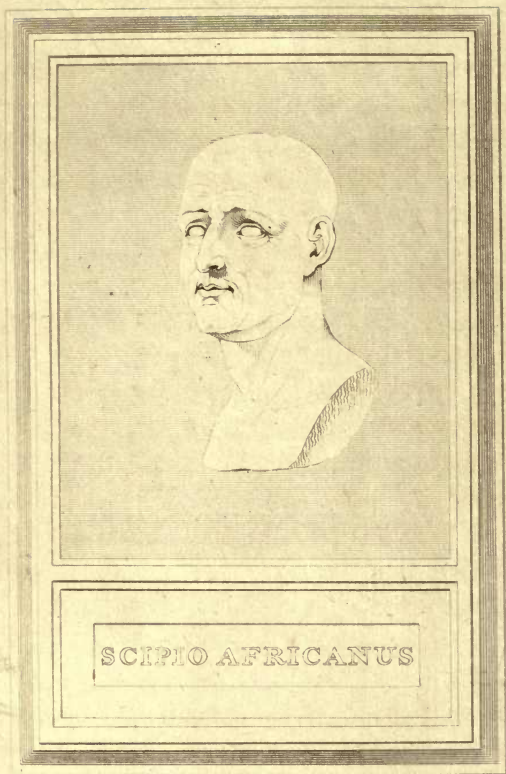
he beheld his friends around him, involved in grief, he endeavoured to restore their fortitude, either by tender representations or reproaches. "Can we be ignorant of the cruelty of Nero! after having killed his mother and his brother, it only remained for him to put to death one who had instructed and reared him in his infancy." His beloved wife, Paulina, again shed tears. Seneca strove to alleviate her sufferings. "Pass not your days," said he, "in incessant grief; rather reflect continually on the virtuous life which I have led, and let that be your consolation for the loss of a husband." Paulina expressed a wish to die with him, and desired the officer to assist her in her design. Seneca regarded voluntary death as an heroic sacrifice, and consented to her desire. They immediately opened the veins of their arms; but Nero, who admired Paulina, ordered her to preserve her life. The continual abstinence of Seneca had so far weakened him that the blood scarcely flowed from his opened veins. He had recourse to a warm bath, but with no better success; he was then carried into a stove, the steam of which, intermixed with that of some strong liquors, suffocated him. He spoke frequently, and very sensibly, while he awaited the approach of death; what he uttered was collected by his secretaries, and afterwards published by his friends. This mournful scene passed in the year 65 of J.C.

Seneca exercised himself with success in every species of composition. We are only in possession of a portion of his works, and what we have makes us sensibly regret the portion we have lost. Antiquity has not left us a more complete code of morality, more dignified nor more pure than his treatises *De Beneficiis*, *De Clementia*, *De Vitâ Beatâ*, *De Constantia Sapientis*, &c. and particularly his *Letters*, the most popular of all his works. His *Naturales Quæstiones*, are a curious monument of the

knowledge of the ancients; we there behold the little progress of physical science in comparison with that of morality, and frequently behold Seneca superior to his cotemporaries, combating prejudices, pointing out errors, and, like Bacon, foretelling discoveries. Although he conceived it an honour to belong to the sect of stoics, he rarely evinces in his writings that austere philosophy which exacts from man more than he can expect to obtain. He does not conceal his inclination to eclecticism. He cites Epicurus as frequently as Zeno, "because," he says, "what is good belongs to all mankind."

If, as a moralist, Seneca claims our admiration, he does not so unequivocally demand our praise as a writer. Quintilian accuses him with being one of the corrupters of fine taste and eloquence, and his reproaches are as well founded as his commendation. Seneca combines, with the talents of the most happy genius, all the defects of the *bel Esprit*. Quaintness, affectation, bombast, the abuse of metaphor, and a disposition to be witty, disfigure his best works. Almost always brilliant, rarely simple, and never natural, his ideas are new, ingenious, noble, often grand, and sometimes sublime; but he knows not where to stop. He weakens his thoughts by presenting them under too many forms, and although concise in his style, he becomes diffuse in composition. It has therefore been pleasantly said of him, that *he was excellent between two extremes*.





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SCIPIO AFRICANUS.

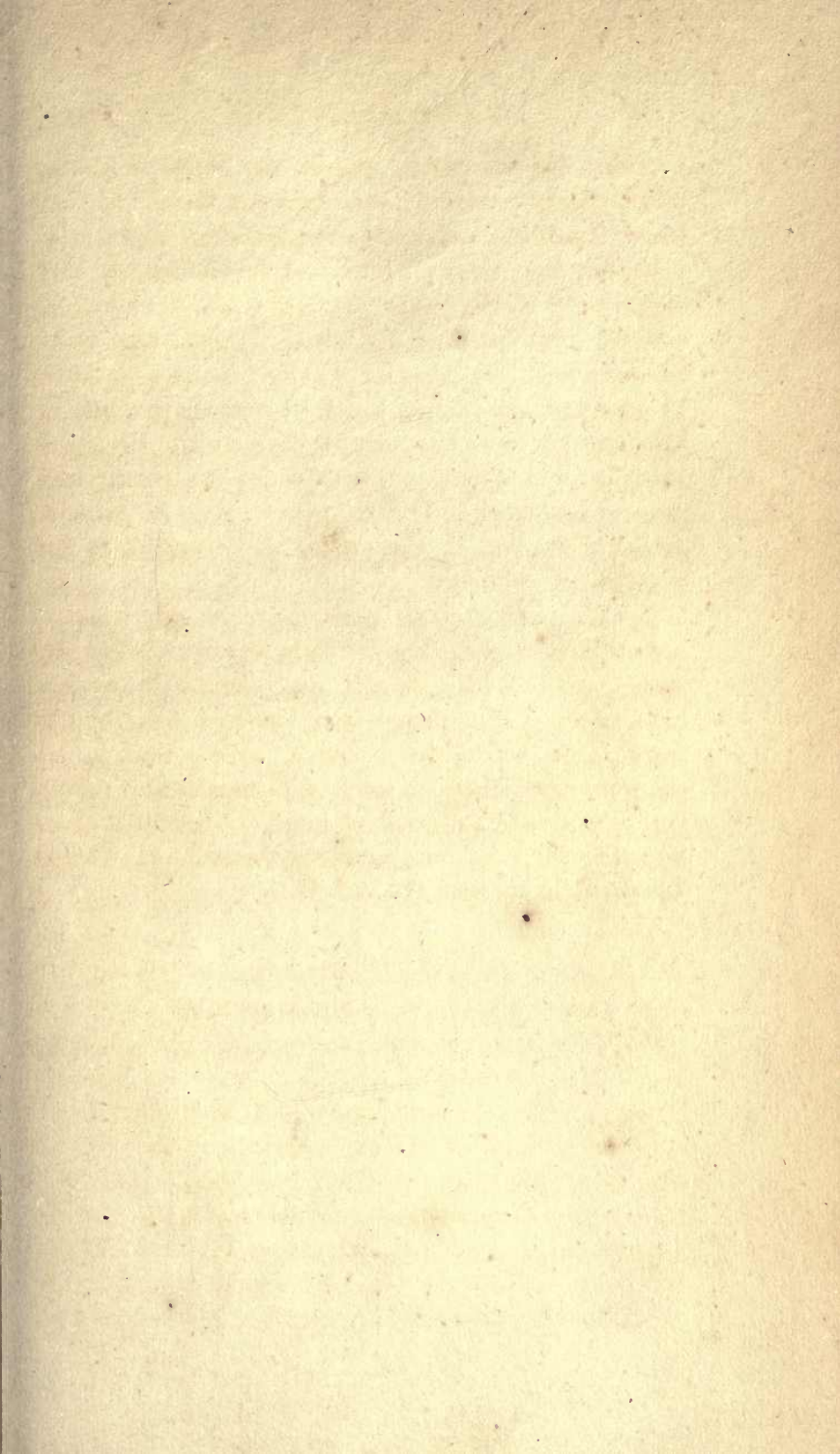
PUBLIUS Cornelius Scipio was the son of P. C. Scipio, and nephew of Caius Cornelius. He was only seventeen, when he joined the army, under the command of his father, whose life he preserved in the fatal battle of Tesin. Two years afterward, being then Tribune, he prevented the Roman officers, distressed at the misfortunes of Cannæ, from abandoning their country, as they had intended, in despair. At the age of twenty-one he was elected Ædile, by the unanimous voice of the people, notwithstanding the opposition of the tribunes. His father and uncle having fallen in the battle, he obtained the command in Spain, where he defeated the enemy, and took the fortress of Carthagera, in one day. It was after this siege that he returned a female of exquisite beauty, to her husband, who had been brought to him by the soldiers, as the most valuable part of the plunder of the place.

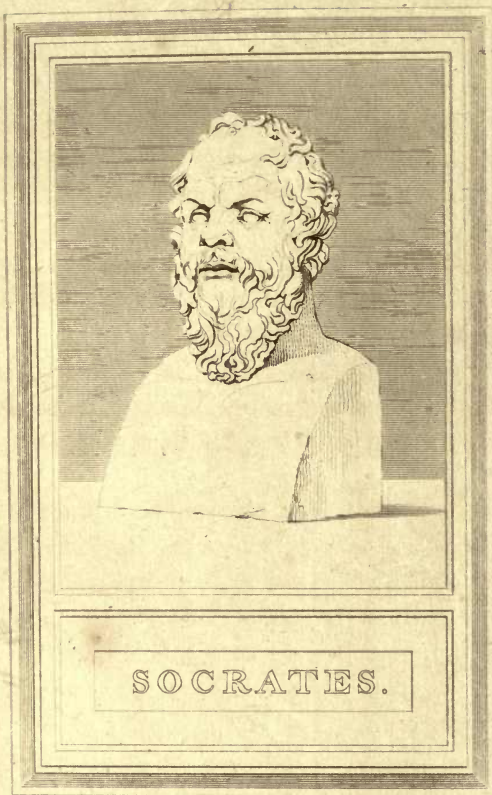
Through the superior discipline and the affection of his troops, Scipio defeated Asdrubal and Mago, the brother of Hannibal, and Asdrubal, the son of Gisco. In the midst of these numerous and brilliant victories, he refused the title of king, offered to him by the Spaniards, in a moment of gratitude and admiration. In the year 202 B. C. being appointed consul, he executed the daring project of attacking Carthage, notwithstanding the advice of Fabius, surnamed the *Temporiser*, who had saved Rome, by arresting the progress of Hannibal. His first exploit in Africa was the defeat of Asdrubal and

Syphax. He afterwards gained the battle of Zama, which victory produced peace between Rome and Carthage. In this battle, the Carthaginians lost 20,000 men.

Having thus awed a power that threatened the very existence of Rome, Scipio obtained a brilliant triumph, and the appellation of Africanus. He was also twice honoured with the consular dignity. Some time after, he gave two remarkable proofs of the magnanimity of his character, and of his love for his country. He reprobated loudly the virulence with which his countrymen pursued Hannibal, and offered to accompany his brother, Lucius Cornelius, in the quality of lieutenant, in the war against Antiochus.

Upon his return, some persons, jealous of his glory, accused him of peculation. Scipio appeared before the people, and defended himself most successfully against his accusers. The charge was, however, brought forward again, before the Tribunes. He retired to his country house, where he resolved to terminate his days, saying, with much anguish of mind, "Ungrateful country! thou shalt not even possess my bones." He died at Liternum, in the year 180 B. J. C.





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SOCRATES.

SOCRATES, who, with the express acknowledgment of all antiquity, was deemed the wisest of philosophers, and the most virtuous among men, was born at Athens 471 years B. C. and four before the Peloponnesian war. His father was a sculptor, and his mother a midwife. As his father intended him for his own profession, it appears that he exercised it for some time, and even obtained some distinction in it. It may be surmised, that it was in contemplating the structure of the human body that he raised his thoughts to the idea of moral perfection.

There were, at that time, two distinct classes of men, who undertook the task of conveying instruction to the Greeks; the philosophers and the various sophists. These Socrates determined to attack. The study of human nature, its propensities, and its wants, formed the basis of all his thoughts. He did not pretend to explain the nature and attributes of the Deity: but he has left us no room to doubt his sincere belief in the existence of God, and of his general providence over the affairs of men. He clearly proved, that among all the instances of good and evil which chequer human existence, there is always one essential good, permanent and unchangeable, which fills without exhausting the soul, promotes its tranquillity for the present, and gives it security for the future. This he placed in the exercise of virtue, that is, of all our duties; and to obtain it, he pointed out the only safe

and unerring guide—wisdom, which he defined to be, reason enlightened by reflection.

But the precepts of a philosophy, altogether practical in its nature, would have possessed little efficacy, had it not been strengthened by the authority of his own example. Socrates was determined that his whole life should exemplify the excellence of his doctrines. And this perseverance had the greater merit, from the circumstance that this great man, who did so much honour to his age, and to human nature, was, from his own confession, by nature, inclined to vice. His features had a remarkable resemblance to those of Silenus. His temper was naturally violent and irascible, yet he acquired such an ascendancy over it, that even the capricious humour of his wife could not disturb the invincible serenity of his soul. When about to strike a slave who had offended him, he checked himself, by saying, “Ah, if I were not in anger.” Born with very little affluence, he employed it in the service of his friends, and saw himself reduced to poverty, without murmur or complaint, and appeared even to derive happiness from it: he refused the offers of kindness from Archelaus, king of Macedonia; and would receive no salary for his public lessons. He had early acquired the habits of frugality, industry, and labour; these he considered the first duties of a citizen. When he beheld the many useless things which luxury displayed in Athens, he would say, with a smile, “How many baubles are here, of which I stand in no need!”

Socrates had served several campaigns, and in all, displayed great valour, and a proper sense of discipline. At the siege of Potidæa he snatched Alcibiades from the hands of the enemy, and procured, for his pupil, the prize of valour, which he had so richly merited himself. At

Delium, he was one of the last who left the field of battle and he saved the life of Xenophon. Though during the whole course of his life, he professed to keep at a distance from all public business, yet, upon every necessary occasion, he spoke in the manly tone of freedom and justice. While the general enthusiasm was excited by the expedition to Sicily, he boldly avowed his disapprobation of it. After the battle of Arginusæ, he resolutely opposed the cruel sentence which condemned to death nine victorious generals.

Of all the Greek philosophers who became the founders of celebrated schools, Socrates was the only one who produced no work himself. His tenets, as well as the chief events of his life, are known to us only by the writings of Xenophon and Plato, his illustrious disciples, or by traditions, collected long after his death. He never affected to establish a system of his own; his great object was to instruct mankind in the great art of thinking, to promote investigation, and keep the faculties of the mind in continual exercise. He had no stated hours or places for the delivery of his lectures; they flowed from his lips every where, and upon every occasion; whether in the army or in the public walks, in society, or mixed among the people; his lessons were so many familiar conversations, whose subjects were drawn from surrounding objects; and their principal end was to convince mankind of their best and truest interests, which could alone insure their happiness as parents, friends, and citizens.

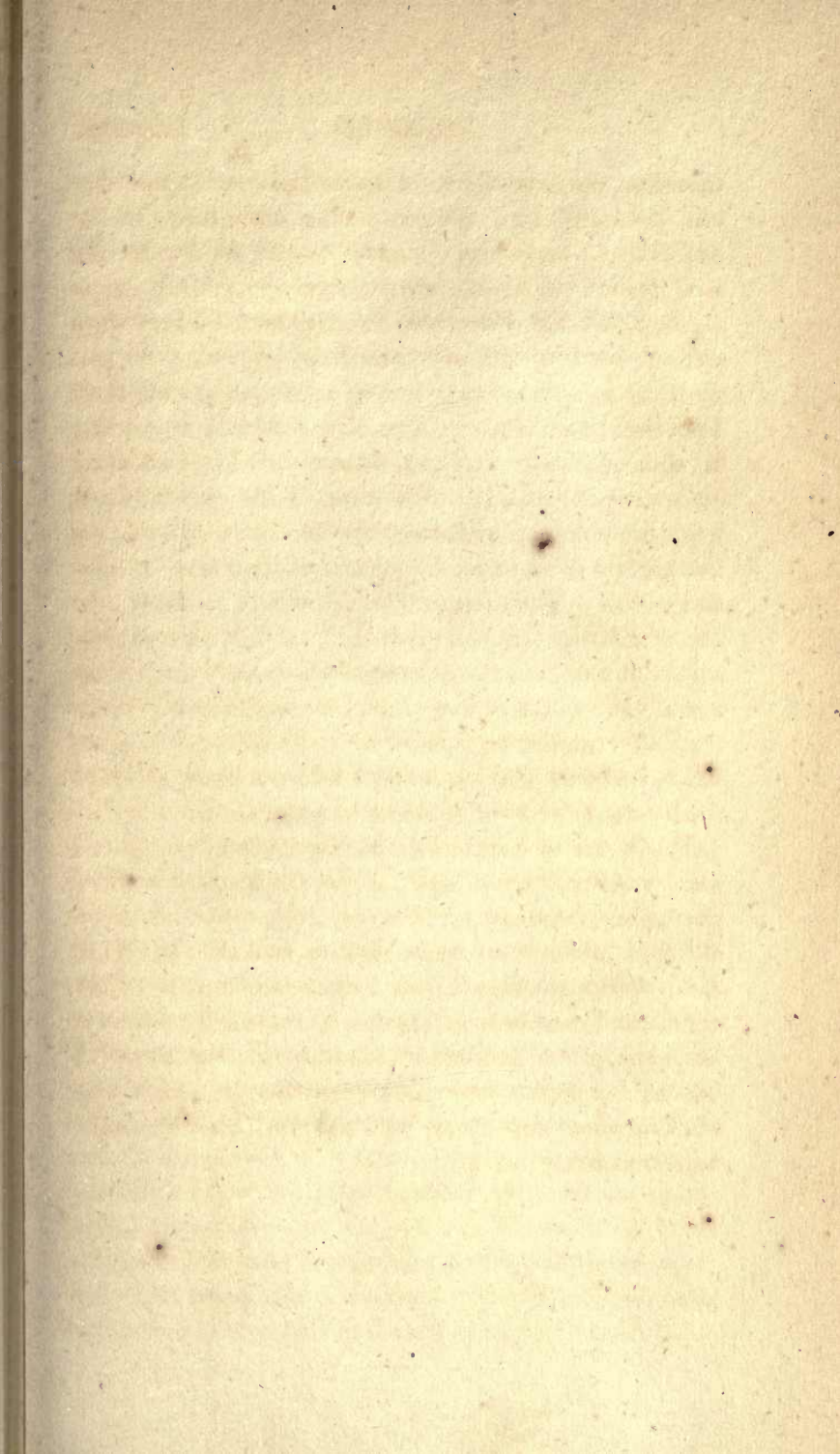
Alcibiades, that singular composition of the most amiable qualities, and the most odious vices, who gave him so much uneasiness, and was so much beloved by him, frequently acknowledged, "that he could not be happy with such a master, nor without such a friend."

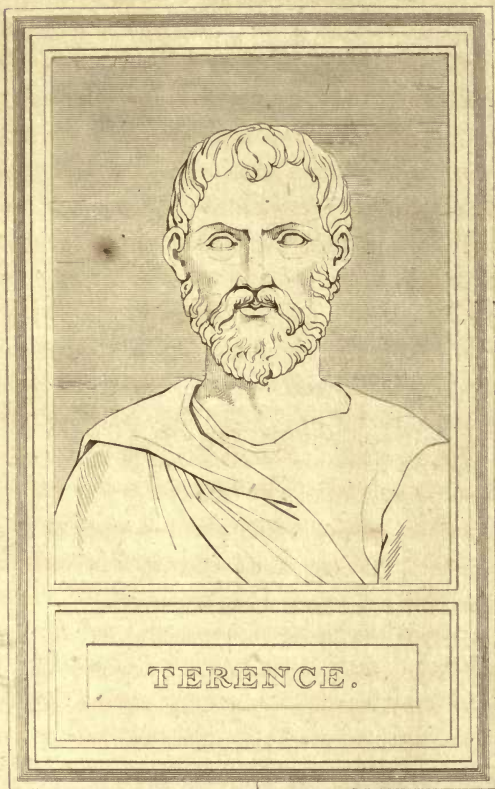
The design which Socrates had formed of destroying the errors and prejudices so afflicting and degrading to humanity, the great celebrity his name had acquired, with the increasing influence of his school, at length excited against him numerous and powerful enemies. The priests were the first to rise against the man who, while he appeared to conform to the public worship, had shaken its very foundations by the simplicity and purity of his own doctrines; they accused him of impiety and profaneness, and were powerfully seconded by the sophists. These had been the objects of a more direct attack from Socrates. He had driven them from all their futile positions, by the superior weight of his arguments, and by the keenness of his satire; he had irritated their pride, and thus increased the mortification of their defeat. All their glory was eclipsed, and their schools were deserted. But the first arrows which were launched against him proceeded from the comic poets. Aristophanes, Eupolis, and Amystias, encouraged by that fondness for satire to which the Athenians were so prone, were not ashamed to exhibit the wisest of the Greeks upon the stage, as they had so many other illustrious characters. Several years, however, elapsed before the persecution began, of which he was destined to be the victim. The ill-success of the Peloponnesian war, and the disastrous events which signalized its conclusion, absorbed all the attention, and engrossed the conversation of the Athenians. It was at a period of greater tranquillity, after the fall of the thirty tyrants, and the re-establishment of democracy, that the enemies resumed the plan for his destruction. In addition to their former calumnies, they reported, that among his disciples he delighted in haranguing against a popular government; they reminded the people that three of his favourite

pupils, Critias, Alcibiades, and Theramenes, had conspired against the public freedom; and from that moment the bulk of the Athenians considered him as the secret abettor of that system of oligarchy which they had so recently subverted. The public mind being thus prepared for his condemnation, Melitus, an obscure poet, but supported by the influence of Lycon, a public orator, and Anitus, a rich and powerful man, instituted a criminal process against Socrates, in which he accused him of having introduced new deities into Athens, under the name of genii. Socrates, at that time, was 70 years old. Absurd as the accusation appeared, his friends were alarmed, and conjured him to allay the storm, and prepare his defence. "That is a task," said he, "that has occupied me ever since my birth; let them examine the tenour of my whole life; it is the best apology I can make." Lysias, one of his disciples, drew up an affecting reply to the charges brought against his master: he shewed it to him; but Socrates, after praising the intention of the author, and the merit of the composition, declined making use of it. On the day appointed, he appeared before the Heliastæ, a tribunal composed of 500 judges, and entered upon his defence, with all the firmness of innocence, and dignity of virtue. He was declared guilty, by a majority of three voices only; "a circumstance," says Plato, "which astonished him more than the sentence itself." According to custom, they allowed him the liberty of selecting his own punishment. He answered, "that would be to acknowledge myself guilty, which is so far from my intention, that I think, oh! Athenians, my services deserve that I be maintained in the Prytaneum, at the public expence, during the remainder of my life." The judges were only the more exasperated by these words, and he was sen-

tenced to drink hemlock. Socrates resigned himself to his fate with the tranquillity of a man, who, in the midst of life, had always prepared himself for death. He spoke once more to his judges, but without bitterness or reproof, and calmly returned to his prison. Thirty days elapsed between the sentence, and the death of this great philosopher; they were spent in the society of his friends, and with his wife and children, regulating his domestic affairs, or in the higher duty of inculcating his lessons of morality. The last of these conversations was upon the immortality of the soul, which Plato has transmitted to us in his *Phædon*. Crito, one of his disciples, was anxious that he should avoid, by flight, the fate which awaited him; but he asserted, that a good citizen should respect the laws of his country, even when himself the victim of their improper application. When the fatal moment arrived, he took the cup with a steady hand, and after making a libation to the gods, he drank the hemlock, with an unaltered countenance.

The death of Socrates is an important event in the history of the human mind; it was the first crime which gave rise to the contest between philosophy and superstition. It has been supposed, that soon after his death, the Athenians, afflicted with a contagious malady, discovered the injustice of their conduct, erected a statue to his memory, and punished his accusers. But these traditions cannot be reconciled with the positive silence of Xenophon and Plato, who survived their lamented master so many years.





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TERENCE.

PUBLIUS TERENTIUS was born at Carthage, in the year 168 before J. C. He was carried away by the Numidians, in the ravages which they committed on the territories of the Carthagenians. He was sold to Terentius Lucanus, a Roman senator, who educated him with considerable care, and enfranchised him at an early age. This senator gave him the name of Terence, according to the custom which prevailed, that the person enfranchised should bear the name of his master. His talents soon procured him the esteem of Lælius and Scipio Africanus, with whom he contracted the greatest intimacy. They are even suspected of assisting him in his comedies. This opinion is supported by their singular merit, their fine taste, and exquisite wit. We have six comedies of Terence. The first time the Romans heard this beautiful line pronounced upon the stage,

"Homo sum, humani nil à me alienum puto."

"It occasioned," says Augustine, "the most universal applause. There was not a single person in this numerous assembly, composed of Romans and envoys from the surrounding nations, either subject, or allied, to the empire, who did not appear touched by this cry of nature." Terence left Rome at the age of thirty-five, and was not afterwards seen. He died, according to general opinion, in the year 159 before J. C. at Stym-pole, a city of Arcadia.

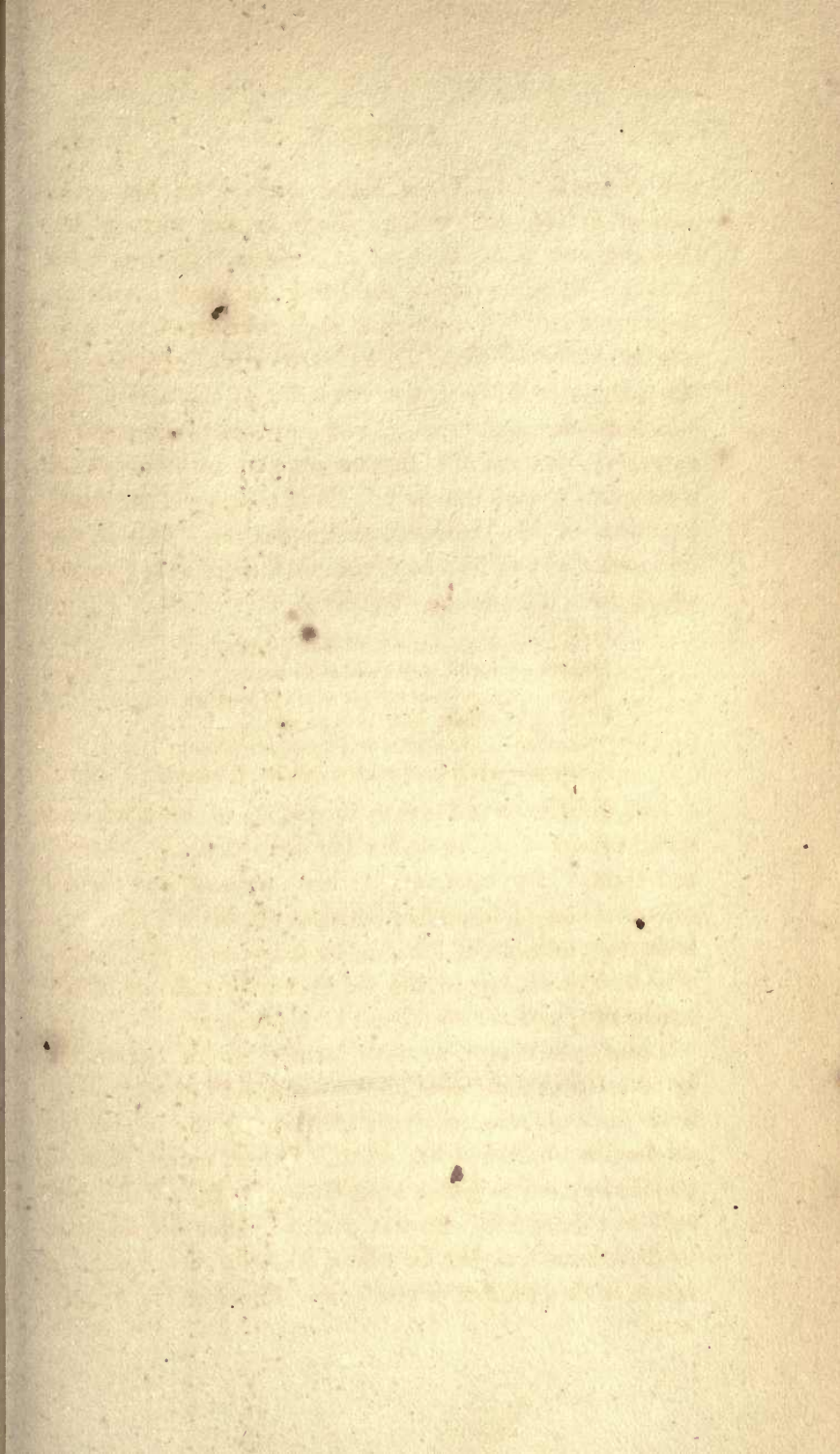
Terence is admired for the art with which he represented nature and painted the manners of his countrymen. His style is at once natural and simple, sprightly

and elegant. Of all the Latin authors he has come nearest to the *Attic* writers, both in the turn of his thoughts and in his mode of expression. He has been censured by some critics, for being, in many instances, their translator. Plautus has been considered the most original writer—he has more vivacity; his intrigues are always conformable to the condition of the actors; his incidents are more varied, and occasion an agreeable surprise; whereas the theatre appears to languish, at times, in Terence, who is not always happy in the development of his incidents and intrigues. This is the reproach made to him by Cæsar, in the following verses which he addressed to him:—

Quoque, et insummis ô dimidiate Menander
 Poneris, et meritè, puri sermonis amator.
 Lenibus atque utinam scriptis adjuncta foret vis
 Comica, ut æquato virtus polleret honore!
 Cum Græcis, neque inhac despectus parte jaceres!
 Unum hoc maceror, et doleo tibi deesse, TERENTÌ.

But, if inferior to Plautus in vivacity of intrigue, and sprightliness of dialogue, he has more decency, dignity, and taste. His characters are more natural, and the representations of life more correct. If his wit flow not with the profusion of Plautus, he far exceeds his competitor in the solidity of his thoughts, the delicacy of his sentiments, and the sweetness of his images.

Terence, it is said, amused himself in his retirement by translating the pieces of Menander, and in composing from his own resources; his affliction at the loss of his productions hastened his death. Others assert, that he perished at sea in going from Greece to Italy. He had only one daughter, who was married, after his decease, to a Roman knight, to whom he only bequeathed a house, with a garden of two acres, situate on the Appian way.





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TITUS.

TITUS, the son of Vespasian and Flavia Domitilla, was born on the 29th of December, in the year 40. To the advantages of a good education he united the gifts of nature. In his person he combined grace with dignity, and though of small stature, his strength was prodigious. Reared at the court of Claudius, he became the friend of Britannicus; and, when Nero put this prince to death, it was believed that Titus had tasted of the poisoned cup, so seriously was he afflicted.

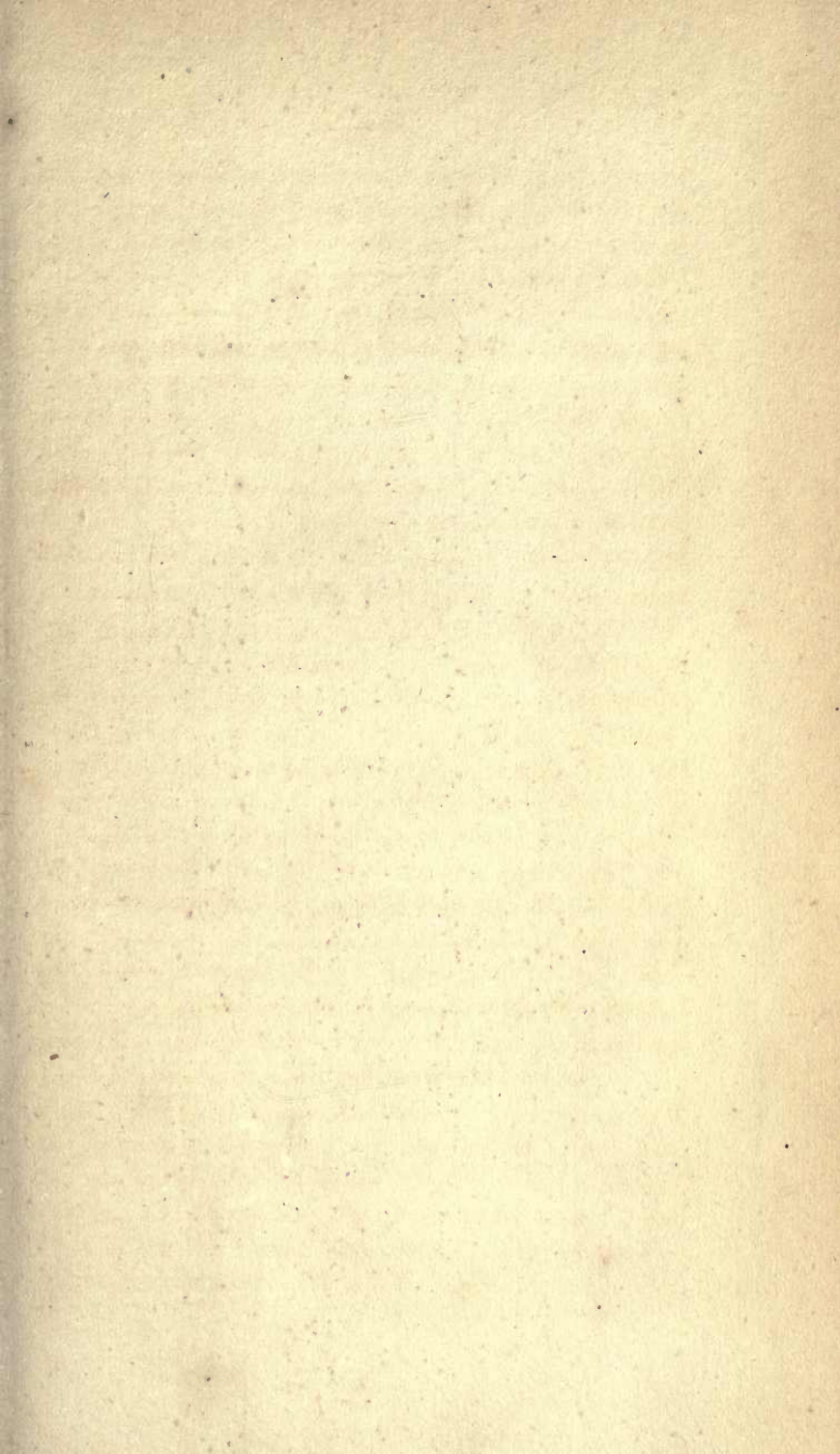
He was scarcely fifteen when he commenced his military career. He served with distinction in Germany and Great Britain. Upon his return to Rome he devoted himself to the study of jurisprudence. Soon after, his father being appointed general of the army, destined to act against the Jews, he followed him in the capacity of lieutenant. The talents of the son contributed, in a great measure, to the glory of the father. Titus decided the fate of several battles, and acquired the reputation of a great officer.

Successively consul, tribune, and lieutenant of the palace, Titus divided with his father the supreme authority. Upon his return from Antioch he was elected censor, and shortly after prefect of the Prætorium. Until this period, the manners of this prince had been somewhat licentious. He was surrounded by slaves devoted to his pleasures, dancers, and libertines. But these he dismissed, on his elevation to the throne, and adopted a line of conduct the most exemplary. He sacrificed his love to his duty,

in separating himself from Berenice—discouraged informers and spies, the ministers of former tyranny—and fixed a term to the prosecution of suits at law. Like his father Vespasian, he did every thing for the embellishment of the city of Rome. The amphitheatre and baths were finished. He repaired several edifices, and constructed new ones. The magnificence of his entertainments was extreme. Familiar, without debasing his crown, Titus mixed with his subjects, as with his children. The father of his people, his praise was in every mouth. Regarding his time as precious only for the public good, he once said, on the recollection of not having done any thing of utility—"My friends, I have lost a day!"

Being invested with the office of grand pontiff, he declared, "that he would rather perish than cause the death of a fellow creature." He forgave two patricians, who conspired against him; and carried his goodness so far, as to dispatch a courier to the mother of one of them, to apprise her that she had nothing to fear for the life of her son. He likewise pardoned Domitian, who had excited his legions to revolt; divided the empire with him, and intreated that they might live together on the footing of brothers.

He died, leaving behind him the name of one of the best of princes, at the age of 41, A. D. 81.



accused, opened to him a career for his crimes, and rent the veil in which his mind was enveloped. Among the number of murders he ordered, may be reckoned those of his wife Julia, the two sons of Germanicus, and that of his favourite, Sejanus, whose vices had long endeared him to his master. Each succeeding day fell some victim to his tyranny, which received full scope from the pusillanimity of the first orders of the state, and the indecision of the people.

Tiberius, no less mistrustful than cruel, left Rome, which he had drenched with blood, and returned to the island of Capreæ; which became celebrated for his residence and debaucheries. From thence he issued his ferocious mandates, pronounced upon the fate of a crowd of citizens, whose crimes and punishments he alike invented. Without being satiated with these enormities, he died in the year 37 A. D. at the age of 78, and the twenty-third of a reign, intermixed with the tears and maledictions of his subjects.

No military achievement, no brilliant exploit, can be advanced to palliate his depravity. Regardless in the extreme as to the welfare of the state, he had no other care, in his last moments, than to appoint his successor; which he did in the person of Caius Caligula, whose dawning vices gave him reason to hope that his crimes would be eclipsed.



Engraved by George Cooke.

London, Published by Vener Hood & Sharpe, Poultry, July 1, 1809.

TRAJAN.

MARCUS ULPINUS TRAJANUS was the first stranger who ascended the throne of the Cæsars. His family was Spanish: he was born at Italica, near Seville, in the year 53 of the Christian era. In his youth he served under Vespasian and Titus, against the Jews. On the death of Nerva he enjoyed the sole authority. Elevated to the throne, he may be regarded as the father of the state. The Romans he considered as his children. Accessible to all orders and description of persons, he heard their complaints, redressed their grievances, and listened to their supplications. His chief care was to destroy every vestige of the despotism, the pride, and ostentation of many of his predecessors, and to restore the simple manners and customs of the more early age of the republic. In giving Saburanus the sword of prefect of the prætorium, he said, "I entrust you with this sword—use it in my defence if I govern well, against me if I behave ill."

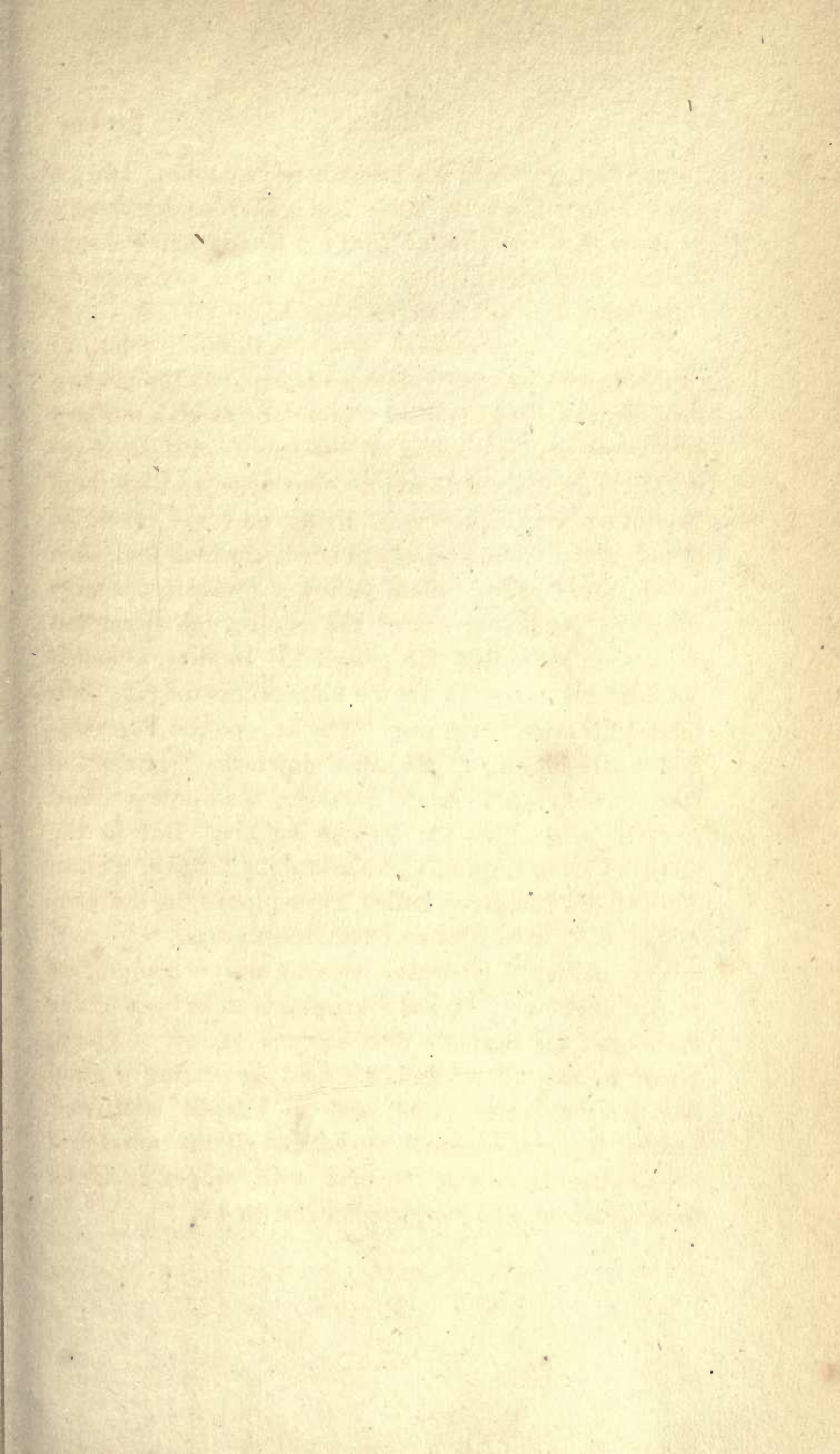
To the annual prayers for the health and prosperity of the emperor, he added, "if he observe the laws—if he govern with wisdom—if he render the people happy."

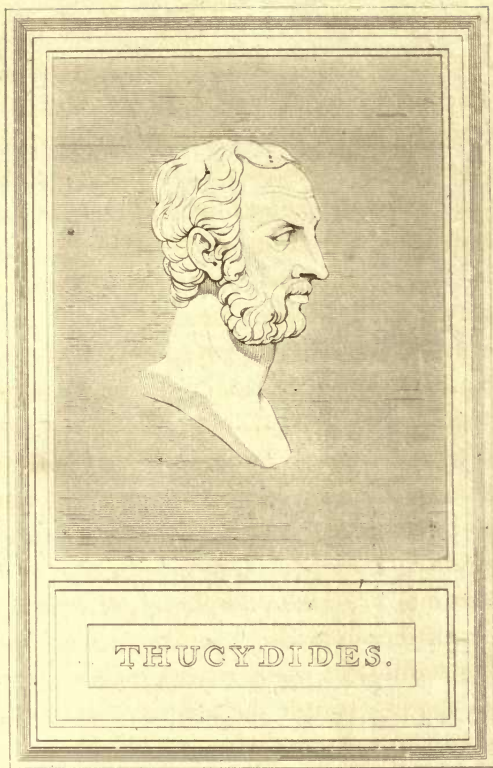
Equally attentive to every department of the government, he diminished the taxes, suppressed all useless expences, established order and economy in his household, reformed elections, promoted commerce, and introduced abundance into Rome. He expelled informers, reprobated accusations, and restored confidence: patriotism, talents,

and virtues, received his immediate protection, and he felt it a duty to excite noble and generous sentiments in those who surrounded him. "Happy times!" says Tacitus, "in which we were permitted to say what we thought, and to think as we wished."

Possessing innumerable good qualities, Trajan, in common with humanity, had some defects. His passion for conquest was excessive. Having received a military education, and possessing all the talents of a great general, beloved by his troops, accustomed to lead them to victory, and desirous of living amongst them, he abandoned a system purely defensive, which had been acted upon by the prudent policy of Augustus, as most suited to the vast extent of the empire, and attempted to enlarge its limits. He passed the Danube, attacked the Dacians, whom he in the end conquered; he then turned his arms to the east. The degenerate Parthians fled before his arms. He sailed down the Tigris to the Persian Gulph, and made Armenia, Mesopotamia, and Assyria, subject to the Roman empire. But in the midst of these triumphs, exhausted by fatigue, Trajan died at Selinus, since called Trajanopolis, in the year 117 of J. C. after a reign of nineteen years.

Trajan, says Montesquieu, was the most accomplished prince in history. It was a happiness to be born under his reign; the Romans then enjoyed excess of glory. Great in the cabinet and the field, possessing a good heart, a cultivated mind, and an exalted soul, and uniting to great personal attractions all the moral and social virtues; he was the man most proper to adorn human nature, and to represent the divine.





Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Poultry, April 11869.

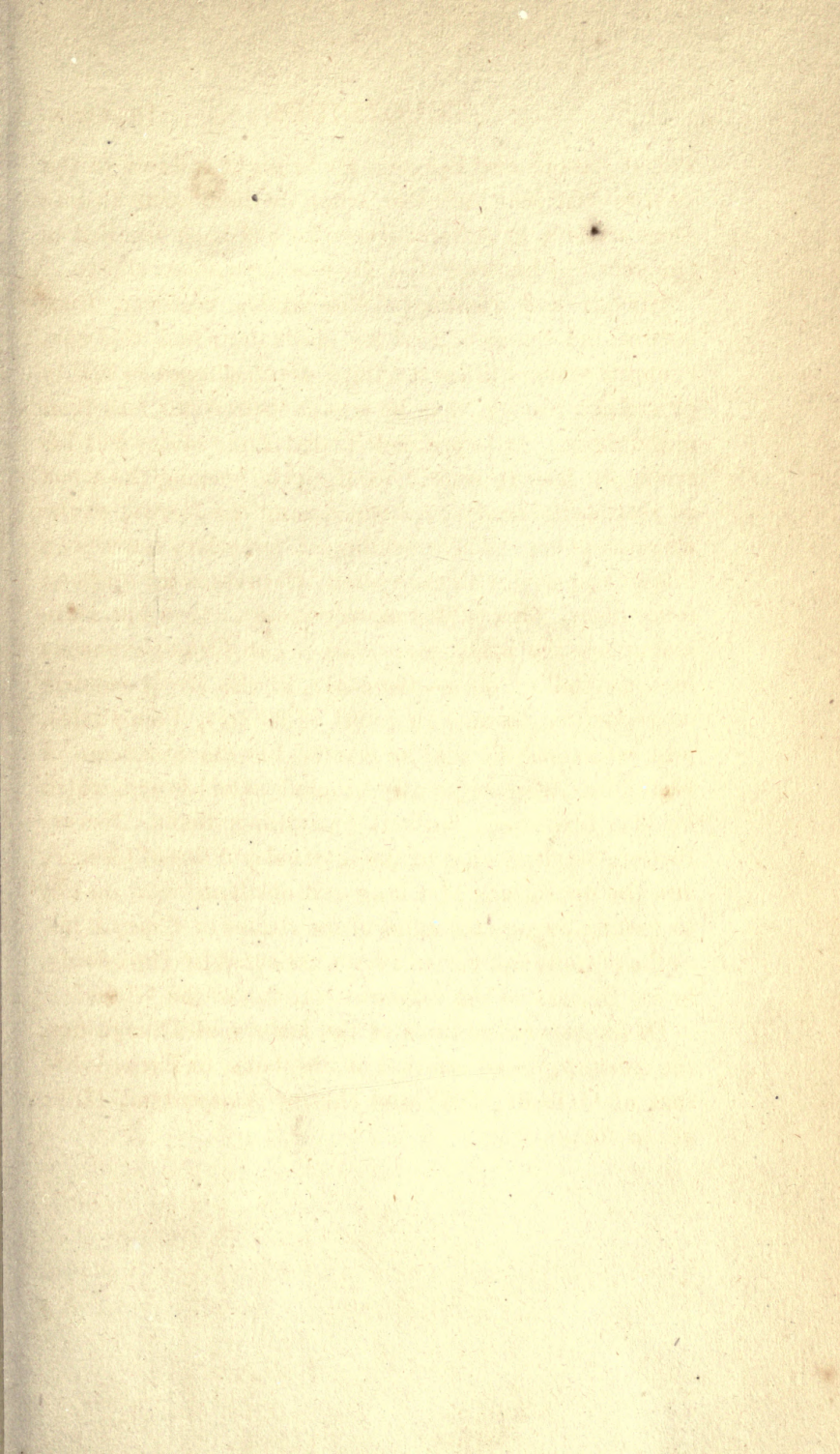
THUCYDIDES.

THUCYDIDES, the celebrated Greek historian, was born at Athens, in the year 471 before J. C. He numbered among his ancestors Miltiades, so renowned on the plains of Marathon. At the age of fifteen he was at the Olympic games, when Thucydides read to the Greeks the beginning of his history. He studied rhetoric under Antiphanus, and philosophy under Anaxagorus, and rendered himself expert in all military exercises suitable to a young man of his birth. Being appointed to a command, he made several campaigns with great honour. At the age of 27, he was ordered to conduct to Thutium, in Italy, a fresh colony of Athenians. The Peloponnesian war broke out a little time after in Greece, and excited great troubles and commotions. Thucydides, foreseeing that it would be of long duration, formed the design of writing the history. As he served among the Athenian troops, he was an ocular witness of many events that occurred in the army, to the eighteenth year of the war, when he was sent into exile. Thucydides had been commanded to march to the assistance of Amphipolis, a strong place belonging to the Athenians, on the frontiers of Thrace: but being anticipated by Brasidas, the Lacedemonian general, this misfortune occasioned his disgrace. Though banished from his native country, by the faction of Cleon, he could not forget the land he had served. It was during this exile that he composed his history of the Peloponnesian war, between the repub-

lies of Athens and Sparta. He brought it down to the twenty-first year inclusive, when he died, according to some writers, at Athens, where he had been recalled in the year 361 before J. C. He was then about eighty.

Serious and reserved, Thucydides received from nature the lineaments of his character; and this character is evident in his writings. Demosthenes so highly prized his history, that he transcribed it no less than eight times. It is pretended, that Thucydides felt his talent for history unfold itself, upon hearing the work of Herodotus read at Athens, during the festival of the Panatheneans. These celebrated historians have been often compared with each other. Herodotus is reckoned more clear, Thucydides more concise. One has more elegance—the other more fire. The former succeeds in the detail of facts—the other, in the lively manner of reporting them. In point of fidelity, Thucydides, who witnessed all that he asserts, has the advantage of Herodotus, who frequently adopted materials with which he was furnished, without examining them. Nevertheless, the discussion of the internal politics of Greece, and the operations of a long and obstinate war, do not so greatly engage the mind of the reader in Thucydides, as the curious and varied events collected by Herodotus, in his History of the different Nations of the Globe.

Of the several editions of the history of Thucydides, the most approved are that of Stephens, in Paris, 1588; that of Oxford, 1696; and that of Amsterdam, 1732; all in folio.





Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Foultry, April 11. 1809.

ZENO.

ZENO, the founder of a sect of stoics, was born at Citium, in the island of Cyprus. He was originally a merchant, and had just returned from Phenicia, when he was shipwrecked on the coast of Attica. This event he considered a singular act of good fortune, since it had happily thrown him in the port of Piræus. One day as he was walking on the sea-shore, he was informed that one of his father's vessels had just been lost. To console himself for the misfortune, he went into a bookseller's shop and opened the first book that was near him—It was a treatise of Xenophon. This production gave him so much pleasure, that he said to the bookseller, 'Where can I find a person capable of teaching a doctrine so consolatory?' The bookseller perceiving Crates, pointed him out to Zeno. "Follow that man," he replied, "you cannot choose a better guide." He immediately put himself under his instruction. After having studied ten years under Crates the cynic, and ten other years under Stilpon, Xenocrates, and Polemon, he opened a school, which was much frequented. Zeno being now very old and infirm, met with a violent fall, in which he broke a finger. As his friends hastened to assist him, he said with much composure, "Oh death, I am ready to follow you—you may spare yourself the trouble of reminding me of your approach." He immediately returned to his chamber and swallowed poison, which occasioned his death, in the year 264 before J. C. Many of his disciples followed his example, and died by their own hands.

Zeno lived to the age of ninety-eight, without experiencing the smallest indisposition; sixty-eight of which he devoted to the study of philosophy. When

Antagenes, King of Macedonia, heard of his death, he was sensibly affected. The Athenians erected a monument to his memory, in the village of Ceramicus, and paid him very extraordinary honours.

Zeno, similar to those rigid legislators who dictate for mankind laws that are only applicable to themselves, formed a philosopher after his own model. "A true stoic," says an ingenious writer, "lives in the world as if every thing was in common. He cherishes men of his own disposition—he succors even his enemies—he is not governed by those narrow views of benevolence which distinguish one man from another. His bounty, like the gifts of nature, extends to all mankind—his particular study is the contemplation of himself—he examines in the evening the transactions of the day, in order to animate himself to greater good—he confesses his errors—the approval of his conscience is his greatest happiness, as virtue is his sole recompence—he shuns honours and applause, and is satisfied with obscurity—the passions and affections, common to humanity, have no empire over his mind. Such was Zeno. He pretended, that with virtue we might be happy in the midst of the greatest torments, and the most humiliating disgrace." That "a part of science consisted in being ignorant of those things that ought not to be known." He compared those that speak well and do ill, to the coin of Alexandria, which was fine in appearance, but composed of base metal; and asserted, that in living conformably to nature, under the strict guidance of reason, consisted universal good." He held the principle of fatal necessity, and defended the right of suicide. Zeno, one day, beat his servant severely for a theft, on which the fellow exclaimed—"It is my fate to be a thief." "Yes, sirrah," said his master, "and to be chastised for it too!"



Albano pinx.

Sando sculp.

St. Francis

London: Published by Vener. Hood & Sharpe, Poultry, 1809.

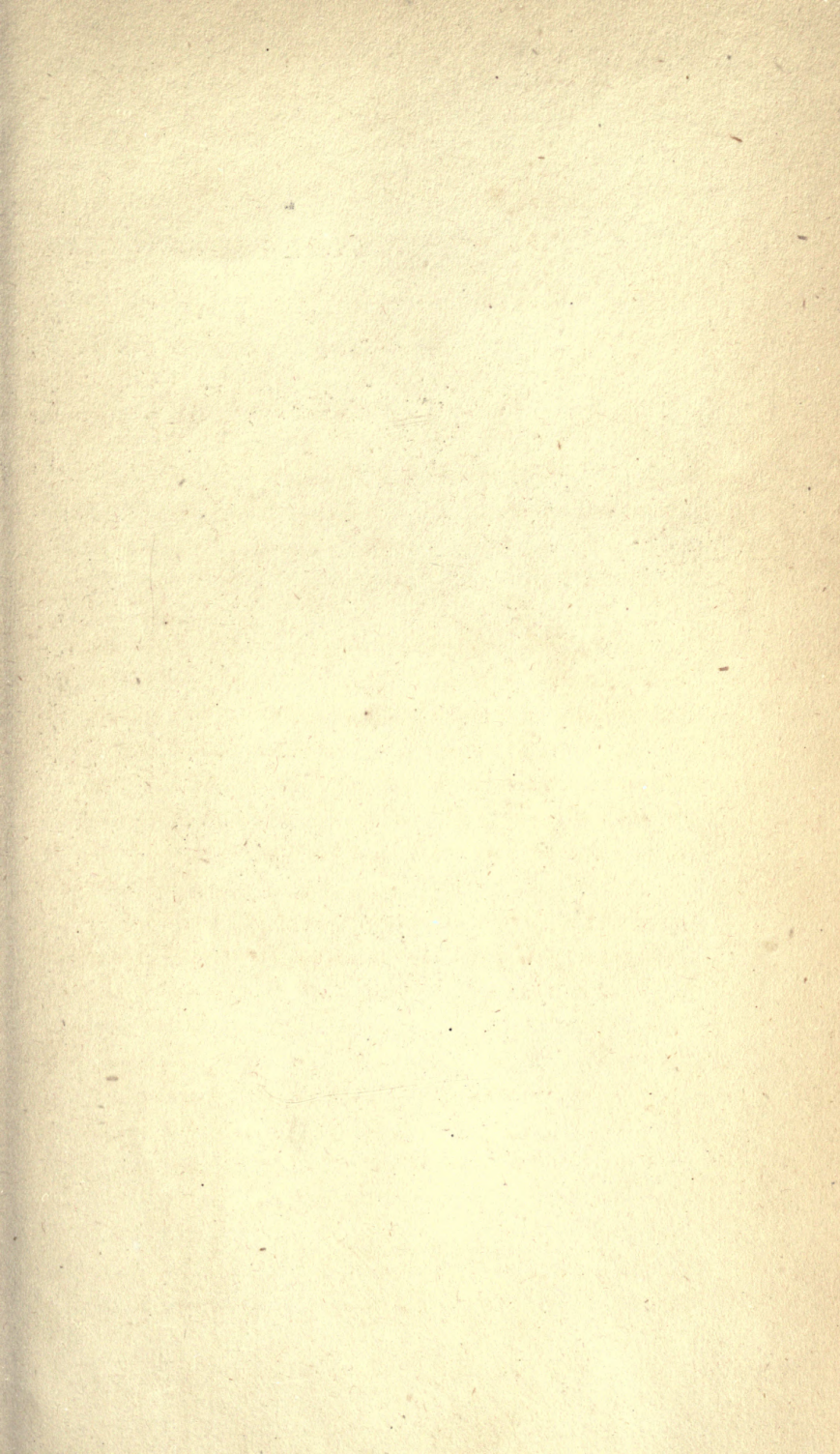
ST. FRANCIS AT PRAYER.

ALBANO.

THE saint, at half length, is beheld at the entrance of a cave, having one hand placed upon his breast, and the other upon a human skull ; he regards the crucifix with peculiar earnestness.

A ray of light which detaches itself from the vault, illumines the head of the saint. On the back ground are perceptible several hills, and a sky intermixed with clouds.

This picture, the proportion of which is extremely small, is correct in its drawing, and very ably coloured.





Michel-ange pinx.

T.L. Busby. sculp.

The Parca!

London, Published by Verner, Hood & Sharpe, Poultry, 1859.

THE PARCÆ.

MICHAEL ANGELO BUONAROTTI.

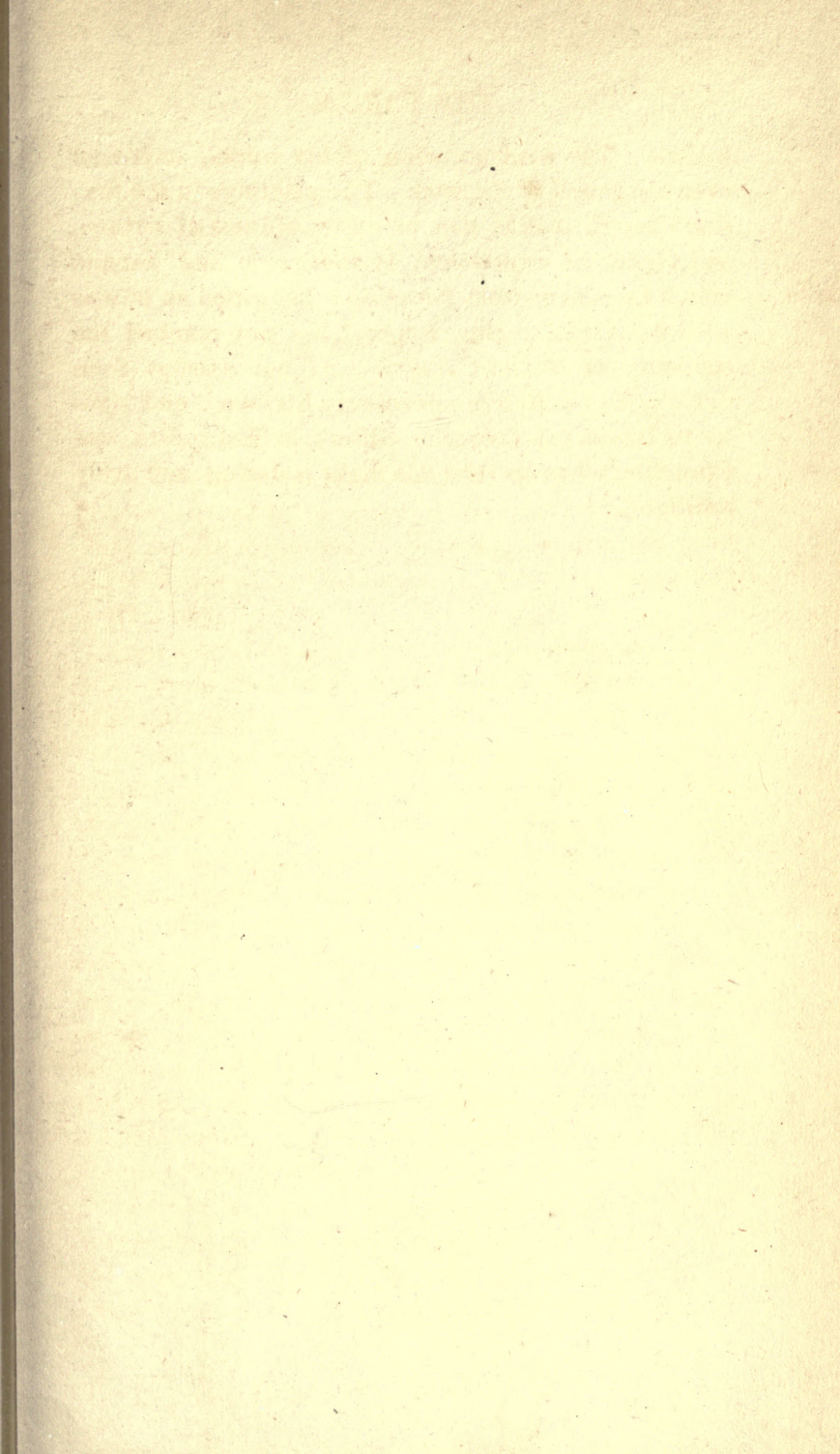
THE artist has represented the three sisters, who preside, according to mythologists, over life and death. They are the daughters of Necessity and Destiny, and are often taken for that necessity, to which every thing is submissive.

Grandeur of design, energy of expression, and boldness, even somewhat rude, exhibit the powers of Michael Angelo. Those who in painting are smitten with the secondary excellencies of the art, such as colouring, and chiaro-scuro, will doubtless prefer many artists of subordinate talents to Michael Angelo ; but such as conceive that the *sublime* merits the highest homage, and to which every other qualification is subordinate, will place this extraordinary man in the first rank of his profession. He excelled alike in painting, sculpture, and architecture ; and if some other painters, as well as himself, could work in marble, and construct monuments, how much inferior are they to that surprising genius who conceived and executed in the three arts:—*The last Judgment* ; *Moses* ; and the *Cupola of St. Peter's*.

Born at an epoch when reviving Art was not checked in its career by false systems ; when it followed, although with timidity, the path of nature ; Michael Angelo gave to her an air of grandeur until then un-

THE PARCÆ.

known. The contemplation of his works, improved even the pencil of Raphael. The paintings in the Sixtine Chapel, taught him to unite boldness of outline, and vigour of expression, to the grace and naïveté which he caught from Perugino: but gifted as he was with wonderful genius, Raphael has not reached the sublimity of Michael Angelo. If not exempt from defects, his beauties are peculiarly his own; and similar to Dante, (his favourite author), to Shakspeare, and Corneille, when he rises, his flight is daring and truly sublime.





St. John

Bartholomew

THE ORIGIN OF SCULPTURE.

M. BERTHELEMY.

AFTER having formed a statue of a man, Prometheus, with the assistance of Minerva, ascended to Olympus, and stole the sacred fire. He returned upon earth, animated his work, and thus incurred the anger of Jupiter, who was irritated at seeing his rights usurped.

After this fable, of which several traditions are in existence, it appears, that Prometheus was the first sculptor of celebrity; and that a single statue of his workmanship has given birth to various fictions, more or less extraordinary. The probability that is attached to this interpretation adds considerably to the merit of the subject, which is considered an ornament to the vestibule of the Museum of Antiques. It was necessary to recal the origin of sculpture at the entrance of the monuments, which enclose the most perfect productions of the art.

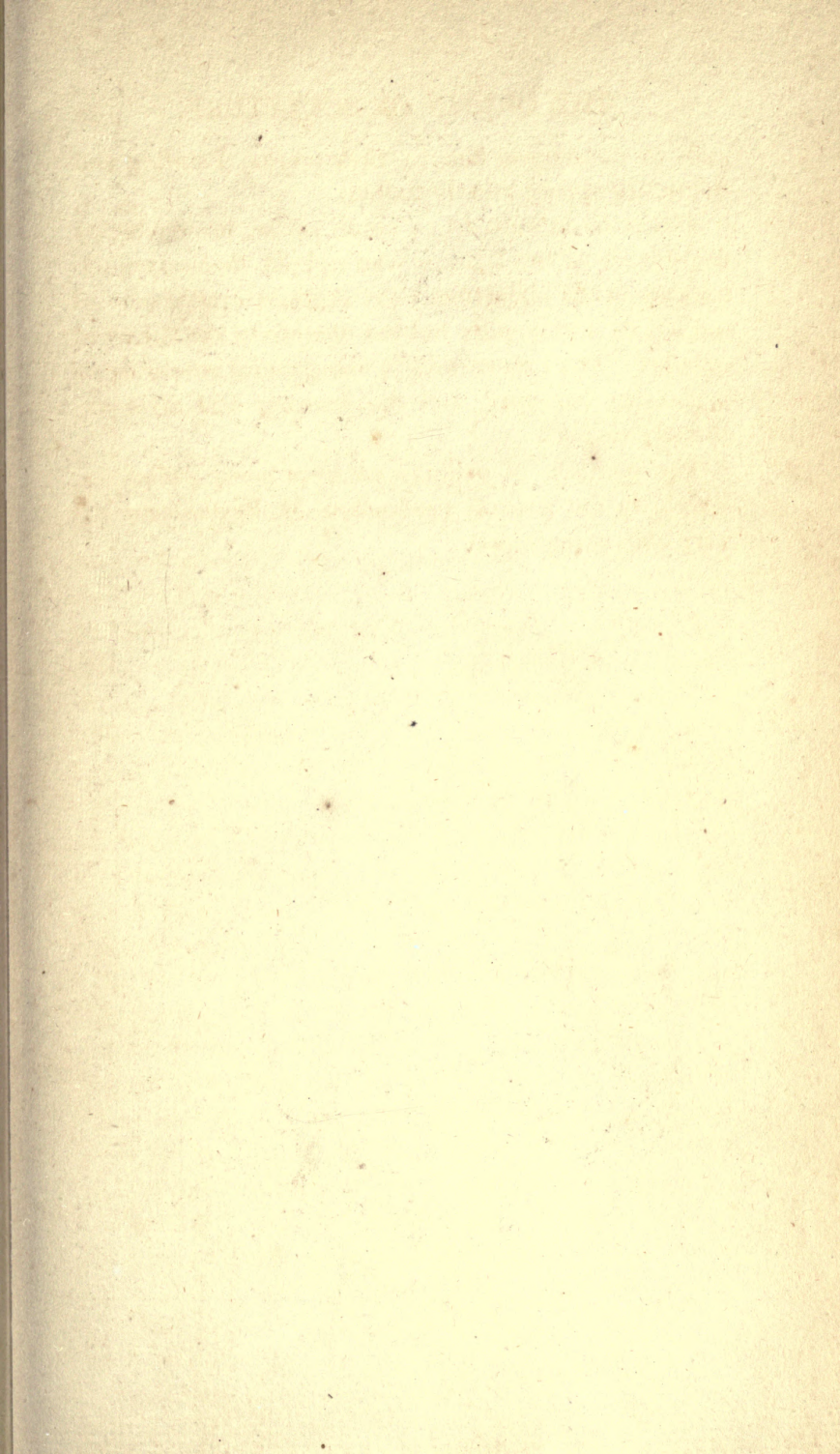
Protected by Minerva, who covers him with her Ægis, and holds the laurel wreath, the recompence of genius, Prometheus touches, with the divine flame, the man, who becomes animated, and appears astonished at his existence. At the sight of the first mortal being, Time begins his course, the Fates draw the web of human life—and one of them, Atropos, prepares the fatal scissars, destined to terminate it. Above Time, Poetry is preparing to celebrate the glory of this event;

THE ORIGIN OF SCULPTURE.

and, to consecrate him by their works, Painting and Sculpture appear closely united.

The artist is entitled to much praise, for the happy disposition of the figures, who uphold themselves admirably in the air, without the slightest appearance of falling, as is frequently but too obvious in the figures of cupolas. The tones are light, the general colouring of a pleasing harmony, and the drawing and style extremely elegant.

The painting of ceilings presents many difficulties, which, in the present production, M. Berthelemy has very ably surmounted.





REPROACH OF HECTOR TO PARIS.

M. LE BOULENGER.

PARIS, whom Venus had rescued from the attack of Menelaus, at the moment of his destruction, having retired to his palace, throws himself into the arms of Helen, forgetful of his being the fatal cause of the misfortunes of Troy. Hector, incensed at the conduct of his brother, repairs to the magnificent apartments, where, finding Paris indulging himself in shameful repose, he upbraids him for not renewing the combat, in a strain of the most bitter invective.

Iliad, Book II. line 388.

Such is the subject of the picture before us. To the three principal figures the artist has added that of a young female slave, holding in her hand a lyre, by which, previous to the arrival of Hector, she appears to have diverted Paris from the recollection of his defeat.

The simplicity of this composition—the graceful character of Helen, the truth of expression, and the extraordinary care it exhibits in point of execution, present the talents of M. Le Boulenger in a most favourable light.

The figures are of the natural size.

REPRODUCTION OF HECTOR TO PARIS.

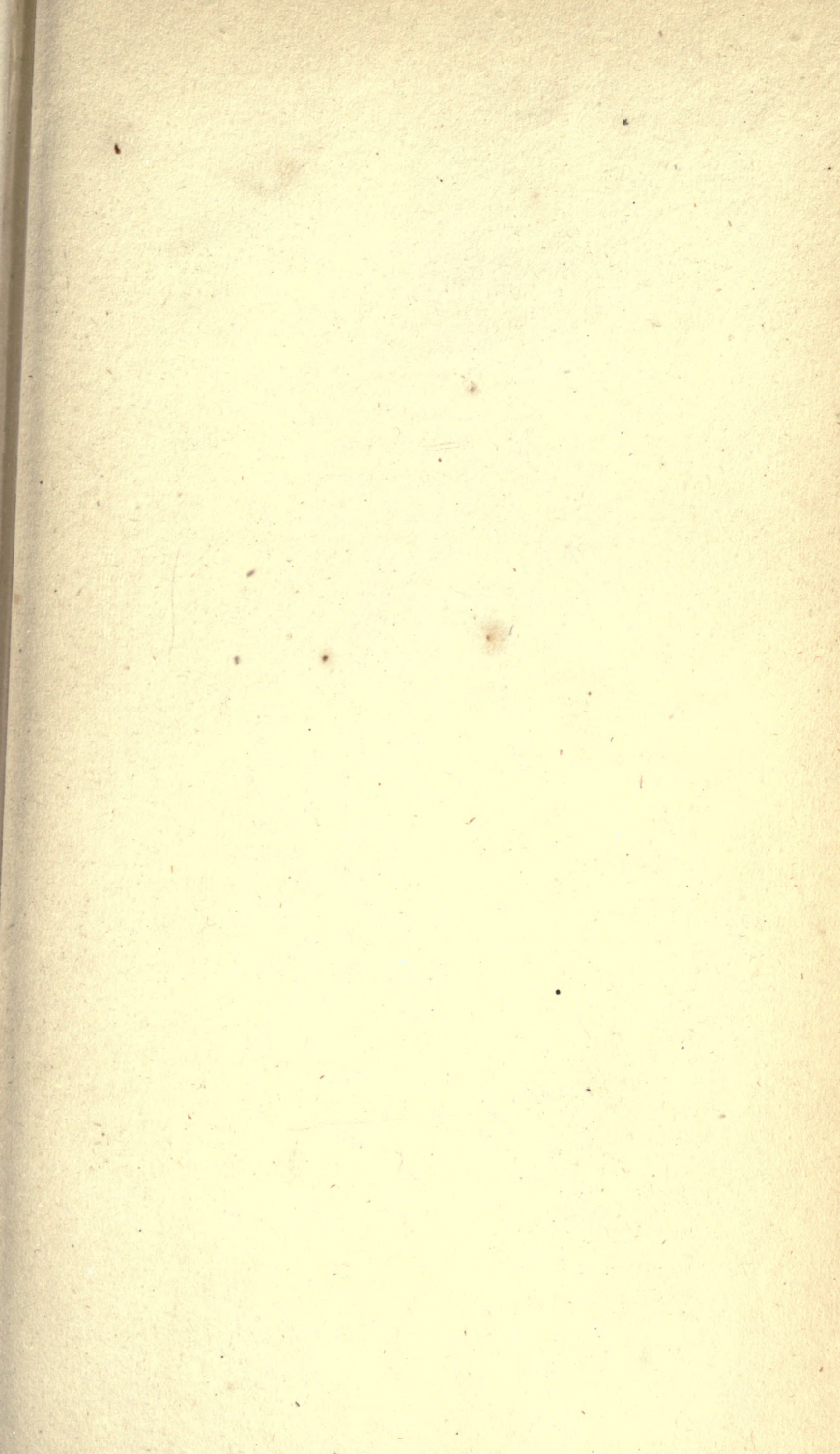
M. L. S. BOUTEYER.

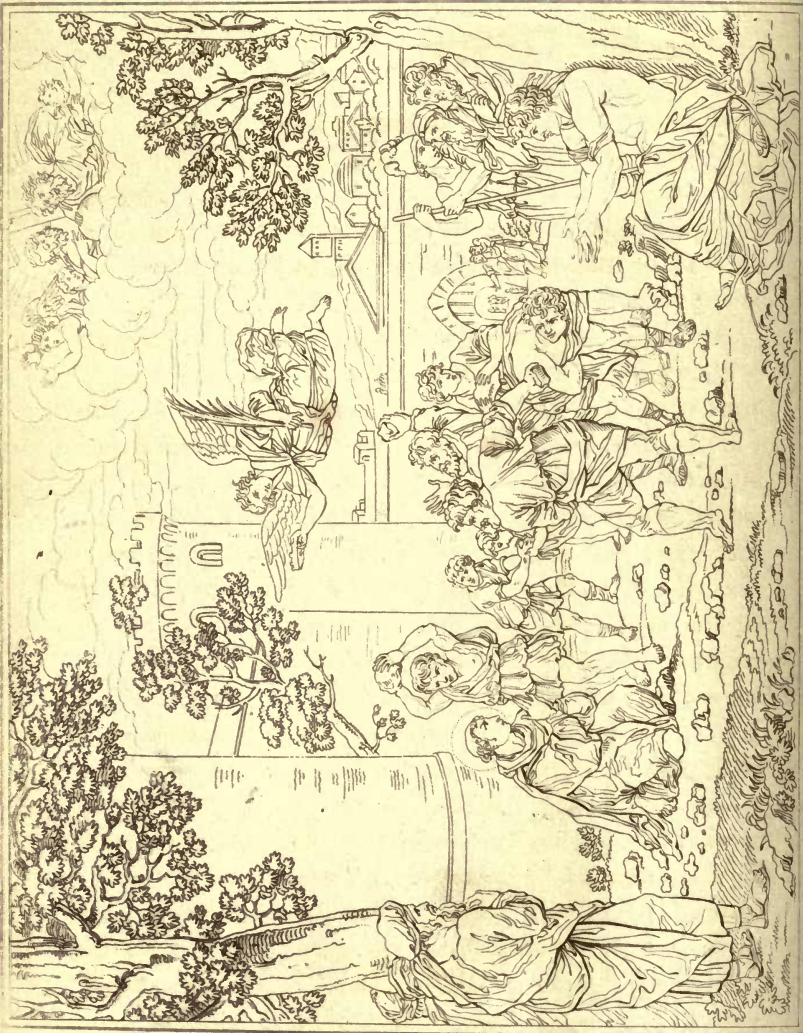
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THE MARTYRDOM OF ST. STEPHEN.

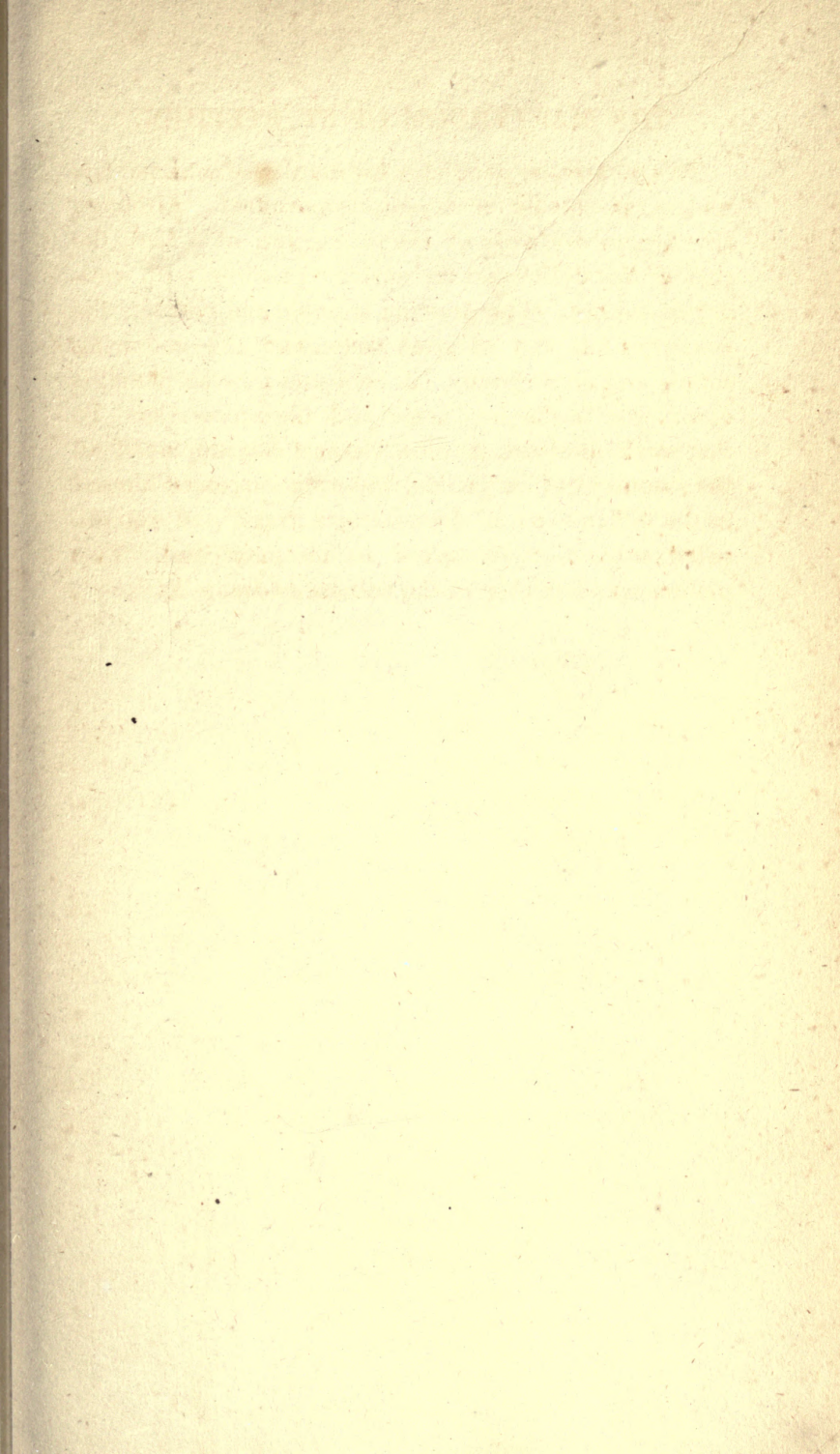
ANNIBAL CARACCI.

THIS subject, treated by Le Brun, has been explained in the HISTORIC GALLERY, Vol. II, to which the reader is referred.

Although there is some difference in the manner in which these two artists have delineated the same event, they have each produced an excellent work. In the picture of Caracci, the scene is of great extent: the superior style in which he has painted the landscape, which designates with much fidelity the place of action, has given this composition a decided advantage over that of Le Brun, who has simply depicted the exterior of the city. The saint has been fatally struck; but he retains sufficient strength to support himself on his knees, and to invoke the assistance of Heaven. The fury of his destroyers in no shape alters the tranquillity of his mind. It is well known that St. Paul, previous to his conversion, assisted at the death of the first martyr of Christianity, and at that time held the cloaks of the assassins. He is observed seated on the foreground, to the right—the mantles are beside him. He expresses, in a most pointed manner, his surprise at the afflicting resignation of St. Stephen. The warriors and the old men appear indifferent to his sufferings. An angel, who directs his flight towards the martyr, bearing a palm branch and a crown, indicates to the spectator that the life of St. Stephen is about to close.

THE MARTYRDOM OF ST. STEPHEN.

This picture, so admirable for dignity of sentiment, is no less remarkable for its picturesque effect. Although the figures are only of the proportion of a foot, the painter has delineated the various passions with wonderful energy. The drawing is noble and correct, the draperies full and of good taste, and the colouring simple and appropriate. A bold and flowing pencil is observable in the landscape and the accessories. In this work, in short, Annibal Caracci has employed all the resources of his genius, and even surpassed himself in the difficult art of delineating a grand and complicated subject, in a space so circumscribed. This picture was formerly in the cabinet of Louis XIV.





THE MARRIAGE OF ST. CATHERINE.

PIETRO DA CORTONA.

THIS distinguished painter had an extreme partiality for grand compositions; and we are assured that his talents should not be estimated by his easel paintings. This picture, however, has peculiar merit; the design is elegant, the colouring vigorous, and the carnations have considerable freshness.

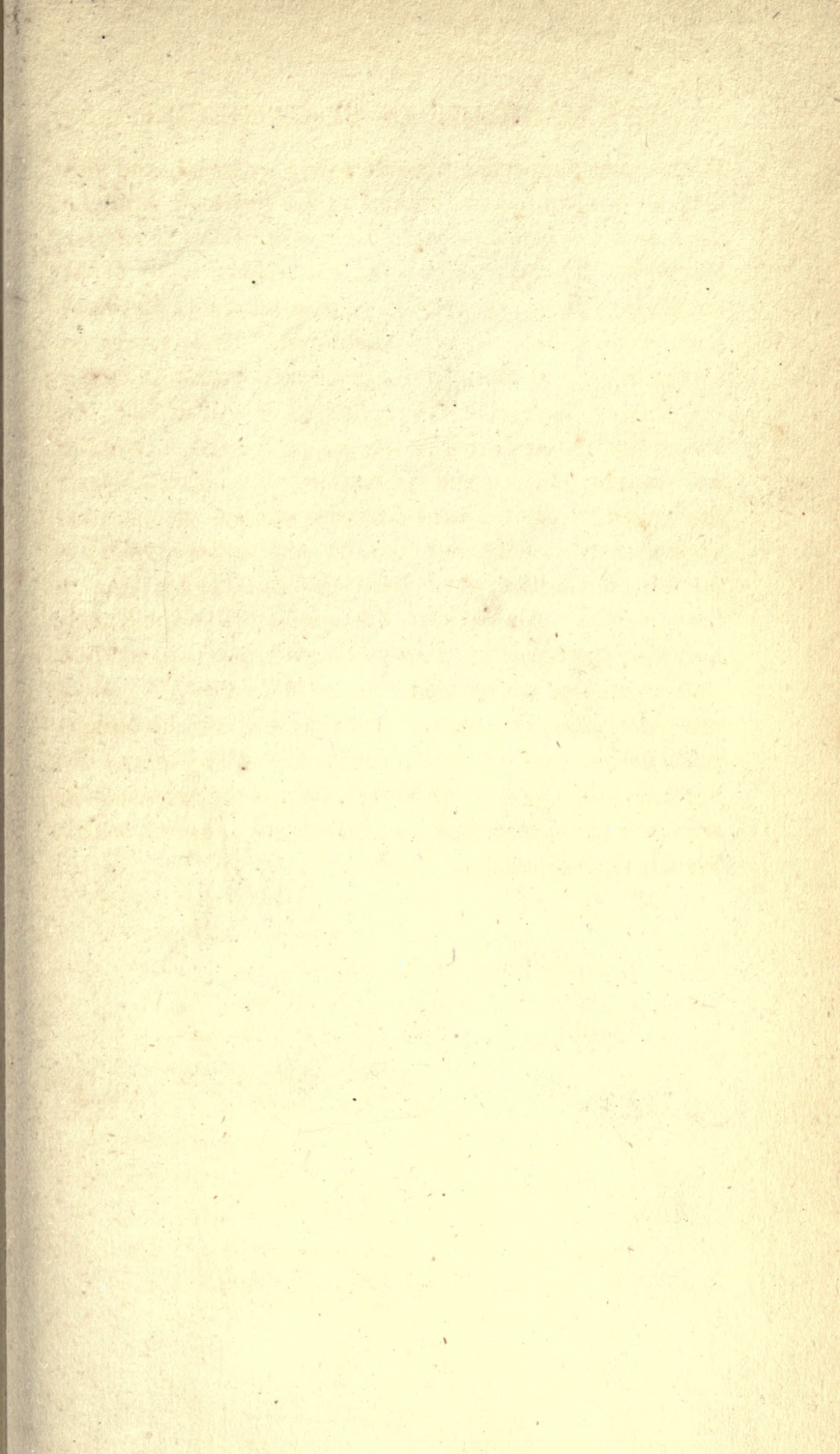
The two heads of the females have a pleasing character, and are dressed with taste. With respect to the draperies, they are of an affected amplitude, and the folds are heavy and monotonous. The figures are of the natural size.

Few artists, at the commencement of their career, had so many obstacles to surmount as Pietro da Cortona; of which the following anecdote, not generally known, affords ample testimony.

Pietro da Cortona, without hope, means, or patronage, left Cortona for Florence, in order to cultivate his inclination for painting. Necessitated in the extreme, he met with a scullion-boy, a native of Cortona, who was in the service of Cardinal Sachetti. This lowly servant received him with infinite joy, divided with him the straw upon which he was accustomed to sleep, and for two years supported him with the refuse of the kitchen. Such was the first protector of Pietro da Cortona, who, in reward of his kindness, filled his garret with drawings.

THE MARRIAGE OF ST. CATHERINE.

He at times supported himself solely by bread, and studied in a distant city. When night overtook him, he slept under a portico, waiting the return of day, to resume his work. During one of these excursions, many of his drawings fell by accident into the hands of Cardinal Sachetti, who, struck with their merit, made enquiries respecting the author. What was his surprise on being informed of the melancholy situation of this artist! As Pietro had not appeared at the palace for fifteen days, he was sought after in every direction. He was at length discovered in an insulated convent, where some compassionate monks, delighted with his application to copy a picture of Raphael, gave him a lodging, and a seat at their second table. Pietro was conducted to the Cardinal, who received him with great complacency, granted him a pension, and placed him in the school of one of the best painters in Rome. Notwithstanding the obligations he was under to the Cardinal, Pietro da Cortona did not forget that he was still more indebted to the poor cook, who was the first to rejoice at the great fortune which his friend eventually amassed.





Reconcil. de Jacob & Laban.

T.L. Busby sculp.

Reconciliation of Jacob & Laban.

THE

RECONCILIATION OF JACOB AND LABAN.

P. DE CORTONA.

JACOB, after remaining twenty years with Laban, whose two daughters he married—Rachael and Leah—left him secretly, and took the road to Mount Gilead. Rachael, without the privity of her husband, had stolen the idols belonging to her father. The theft was attributed to Jacob, and Laban went in pursuit, and overtook him; but Rachael had concealed the idols in the furniture of a camel. Laban then forbore accusing Jacob of doing him an injury, and they raised a monument of stones on the spot where they were, in token of their reconciliation. Such is the subject of the present picture, which is treated, at large, in the book of Genesis, chap. xxxi.

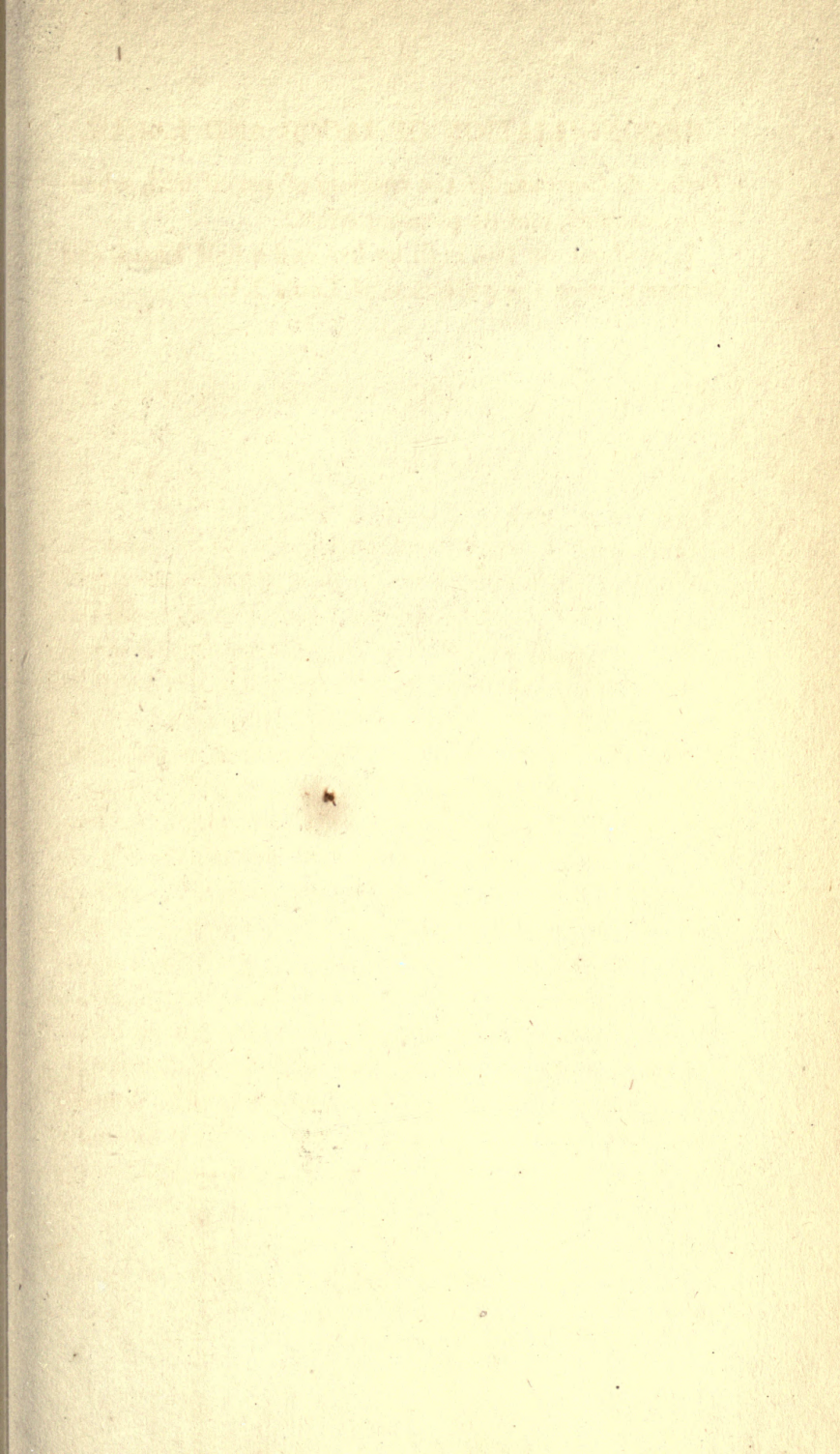
After this recital it is evident that Pietro de Cortona has not well conceived the incident he was desirous of representing. Laban and Jacob are on the second ground. The two females—the children—and the figure crowned with ivy (which appears an imperfect imitation of some antique priest) seem to take no part in the action.

This picture, nevertheless, enjoys a portion of celebrity: it is enumerated among the esteemed works of

RECONCILIATION OF JACOB AND LABAN.

Pietro de Cortona, for the freedom of pencil with which it is executed, and its pleasing effect.

It is about six feet high by five and a half broad, and formed part of the collection of Louis XVI.





THE DEPARTURE OF TIBERIUS GRACCHUS.

DROUAIS.

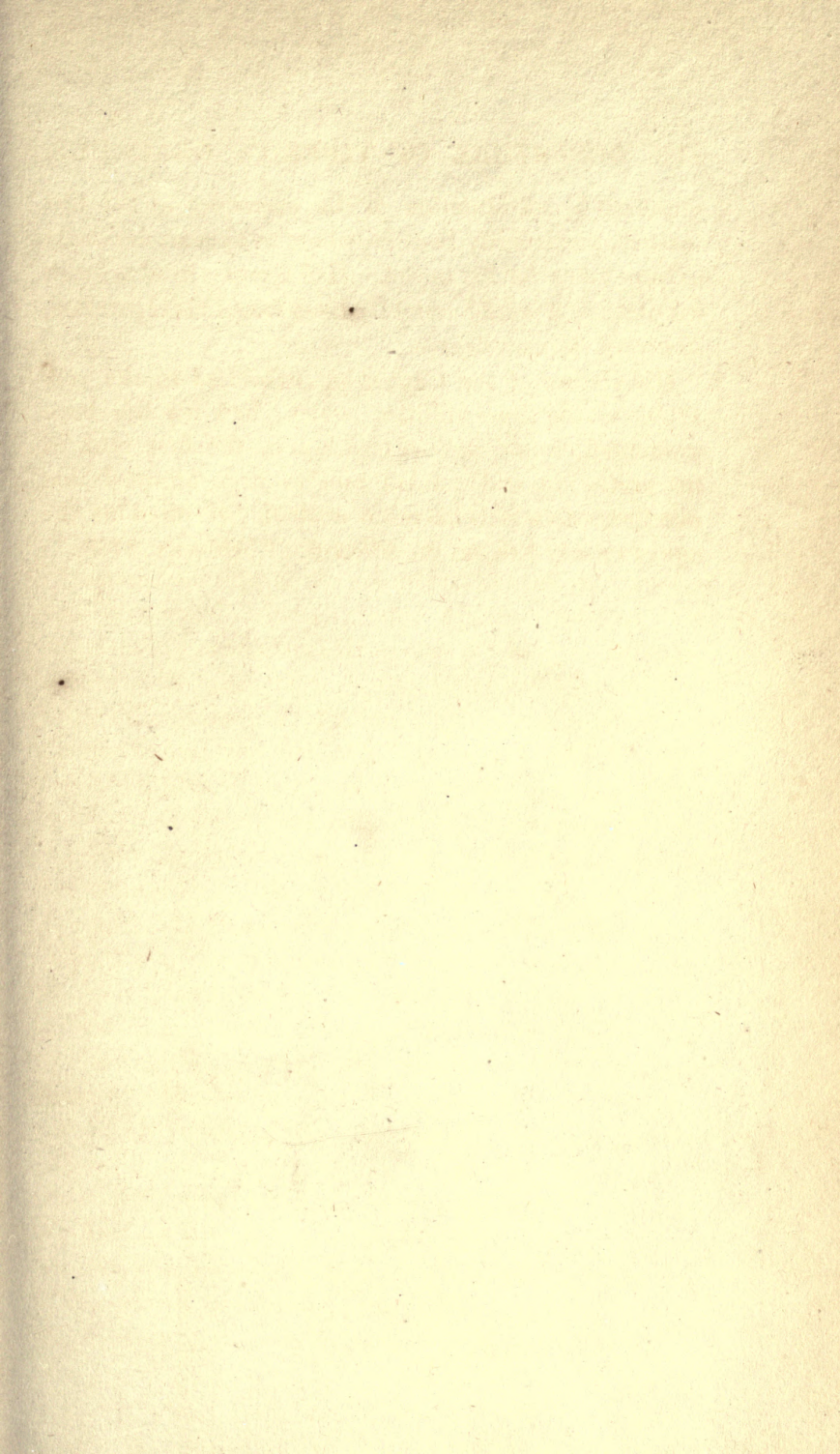
TIBERIUS GRACCHUS, the son of Sempronius Gracchus, and of Cornelia, daughter of Scipio Africanus, having caused himself to be elected tribune of the people, and nominated triumvir, with Appius Claudius, her father-in-law, and Caius Gracchus, her brother, is represented at the moment he is attempting a perilous enterprise—the execution of a law against the interests of the senate and the nobility. He carried with him his two colleagues. His friends also accompany him. The remonstrances and tears of his wife, the caresses of his son, are alike unavailing. Tiberius Gracchus hastens to his destruction. His triumph, indeed, was of short duration. He was massacred in the midst of his partisans, the day upon which they intended to continue him in the tribunate, in the year 133 B.C.

Such is the subject of the outline before us—the last production of the young and celebrated Drouais. The painter had just delineated the incident, when a premature death prevented him from adding to it the charm of colouring. This sketch has been preserved. The figures are of the natural size ; the style is noble and dignified ; the drawing correct ; the attitudes truly expressive, and the draperies tastefully adjusted. The skilful disposition of the groups, and the richness of the monuments, which decorate the back ground, announce considerable talent,

THE DEPARTURE OF TIBERIUS GRACCHUS.

improved by an attention to the principles of the first masters, particularly Poussin, whom he appears decidedly to have taken for his model. Had Drouais lived to finish his picture, it would certainly have raised his reputation, in a very eminent degree.

His picture of the Canaanite, exhibited in the year 1784, evinced those abilities, which, had his life been prolonged, would have placed him on the first rank in his profession, and enabled him to have attained that excellence to which his mind aspired. He died at the age of twenty-five, on the fifteenth of February, 1788.





Le Dominiquin pinx.

J. L. Dugby sculp.

The Communion of St. Jerome

THE COMMUNION OF ST. JEROM.

DOMENICHINO.

It is related that St. Jerom, having arrived at his eightieth year, and perceiving the end of life approaching, ordered himself to be conveyed into the church of Bethlehem, where he was accustomed to celebrate the mysteries of his religion ; and that, placing himself at the foot of the altar, he collected all his powers to receive the viaticum—the last christian sacrament.

This venerable old man, worn out with austerities, endeavours, but in vain, to join his trembling hands. His arms appear without motion, his knees bend, he sinks under his own weight, and, supported by one of his assistants, seems to call with holy vehemence the host which the priest is preparing to present to him. This personage is dressed in his sacerdotal habits, adjoining whom is the deacon, bearing the cup ; and in the foreground, the sub-deacon, upon his knees, holding the Scriptures.

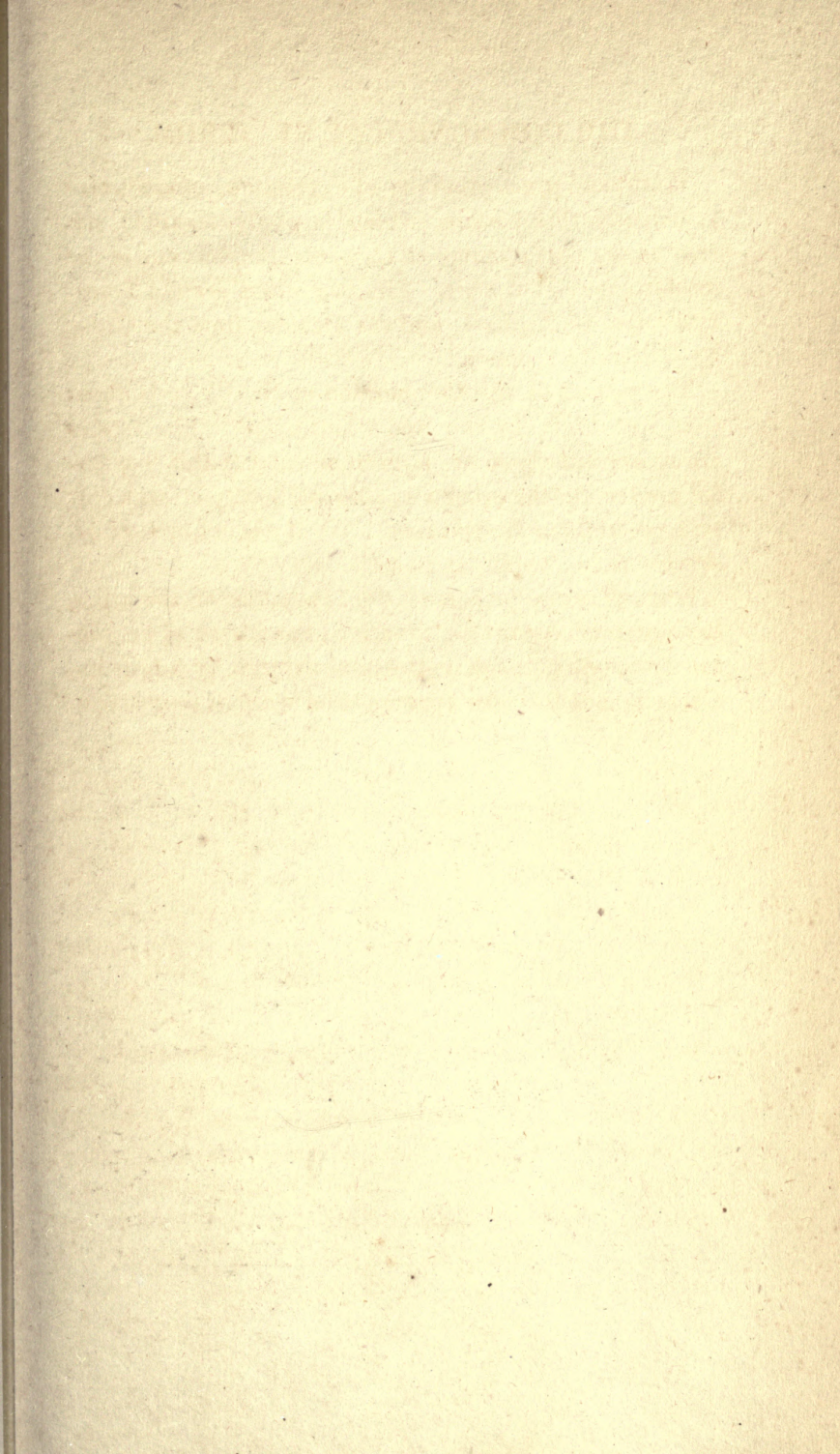
All the personages who surround the dying man, take considerable interest in the august ceremony. One of them sheds tears at the distressing scene. A venerable matron, St. Paulina, throws herself on her knees to kiss the hand of St. Jerom ; and the lion, the faithful emblem of the virtuous monk, when he inhabited the burning deserts of Syria, appears to partake of the general affliction. Several angels are seen above these pious characters.

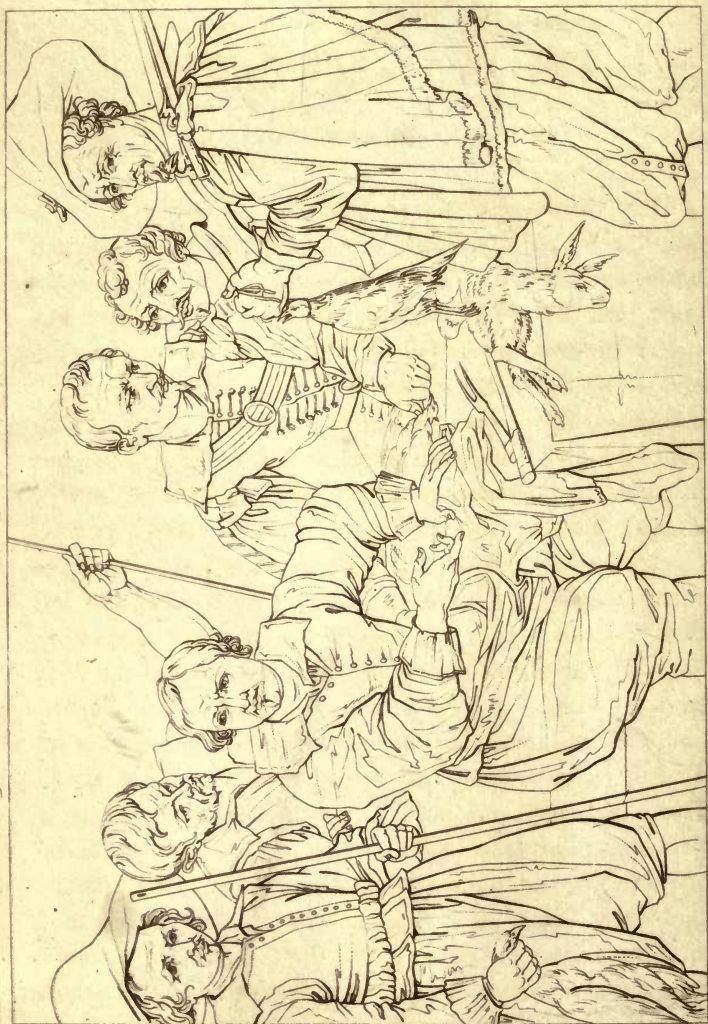
THE COMMUNION OF ST. JEROM.

Truth, and great propriety of expression, characterize principally this picture, which is justly regarded not only as the chef d'œuvre of Domenichino, but one of the master-pieces of the art. The two others are the Transfiguration by Raphael, and the Descent from the Cross, by Daniel de Volterra.

The picture of the Communion of St. Jerom is about four feet high, by two and a half broad. The figures are somewhat above the natural size. For this wonderful production the artist was only paid fifty crowns. It was painted for the principal altar of the church of *St. Jerome de la Charité*, at Rome.

Some persons, jealous of the reputation of the artist, have pretended that he conceived the design of his picture from one painted, on the same subject, by Augustino Caracci; but this idea appears to be without foundation.





THE CURATE ARLOTTO.

GIOVANNI DI SAN GIOVANNI.

THE Curate Arlotto is a humorous character, only familiar to the Italians. His jests have been collected under the title of "*Facezie del piovano Arlotto.*" To this book, but little known in this country, and almost forgotten in Italy, we have had recourse for the explanation of the subject of the picture before us.

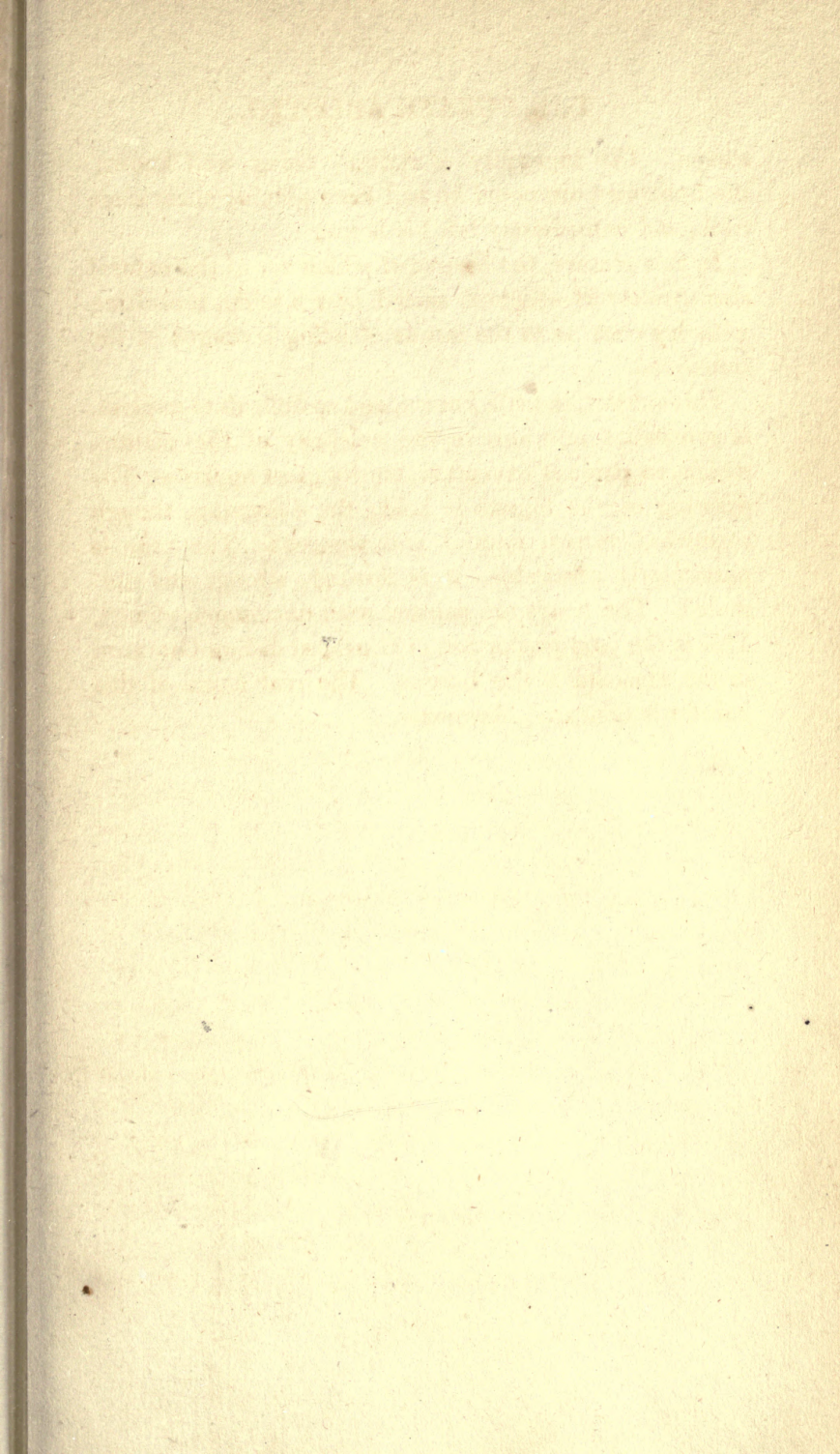
Some country squires, after a hunting party, having taken up their residence with the ingenious Arlotto, put his cellar and his table for several days under contribution, without making him the offer of a single head of game. Compelled to return to Florence, they promised the curate they would soon pay him a second visit, and left their hounds under his care, to the number of sixteen. Arlotto conceived the idea of avenging himself for their want of liberality: he presented food to the pack left under his management, but at the instant the dogs were seizing it he ordered his people severely to flog them. This stratagem, frequently repeated, caused the poor animals to decrease in flesh; for, on nourishment being offered to them, they immediately ran away. When the sportsmen returned to Arlotto's house, they complained of the extreme leanness of their hounds; when the cunning curate assured them the dogs would never take their food. The hunters threw a loaf to the famished pack, and were greatly surprised to see the dogs precipitately

THE CURATE ARLOTTO.

escape. The ingenuity of Arlotto being well known, the huntsmen supposed he had been playing them some trick, and immediately left his house.

In this picture, the figures of which are of the natural size, Arlotto is observed seated near a table, consulting with his cook as to the means of being revenged of the huntsmen.

This subject, so little known, and so difficult to explain, is somewhat injurious to the celebrity of the picture, which, in point of execution, merits great applause. The drawing of the figures is bold; the colouring, though somewhat varied, natural and vigorous. The tone is particularly admirable—it is flowing, strong, and animated. The heads are painted with uncommon energy. This is the only production of Giovanni di San Giovanni in the museum of the Louvre. The real name of this painter is Giovanni Mannozi.





Rubens pinxit

Sandr. sculp.

Engraving of St. Thomas

THE INCREDULITY OF ST. THOMAS.

GUERCHINO.

ALTHOUGH this picture enjoys considerable reputation, it is more indebted for its fame to its seductive effect, than to any sterling merit it possesses.

The heads are dignified, but, in point of drawing, this composition is devoid of strength and elevation. The colouring has an appearance of vigour, but, when attentively considered, we find it more heavy than solid: its monotony exhibits its weakness. The flesh appears divested of blood, and the demi-tints are wholly unnatural. In short, the touch of Guerchino, in this picture, is more bold than skilful; and wanting, in many instances, in correctness and effect.

It is believed, that Guerchino produced this work at the age of 30. The painter, perhaps, was not then confirmed in the career he was to follow. It is likewise supposed, that endeavouring at that period to reform the manner of Caravaggio, to which he seemed inclined, though sensible of his defects, he fell into a kind of indecision, which influenced all his other productions. This picture, which was taken from the Vatican, is painted on canvas. The figures are of the natural size.

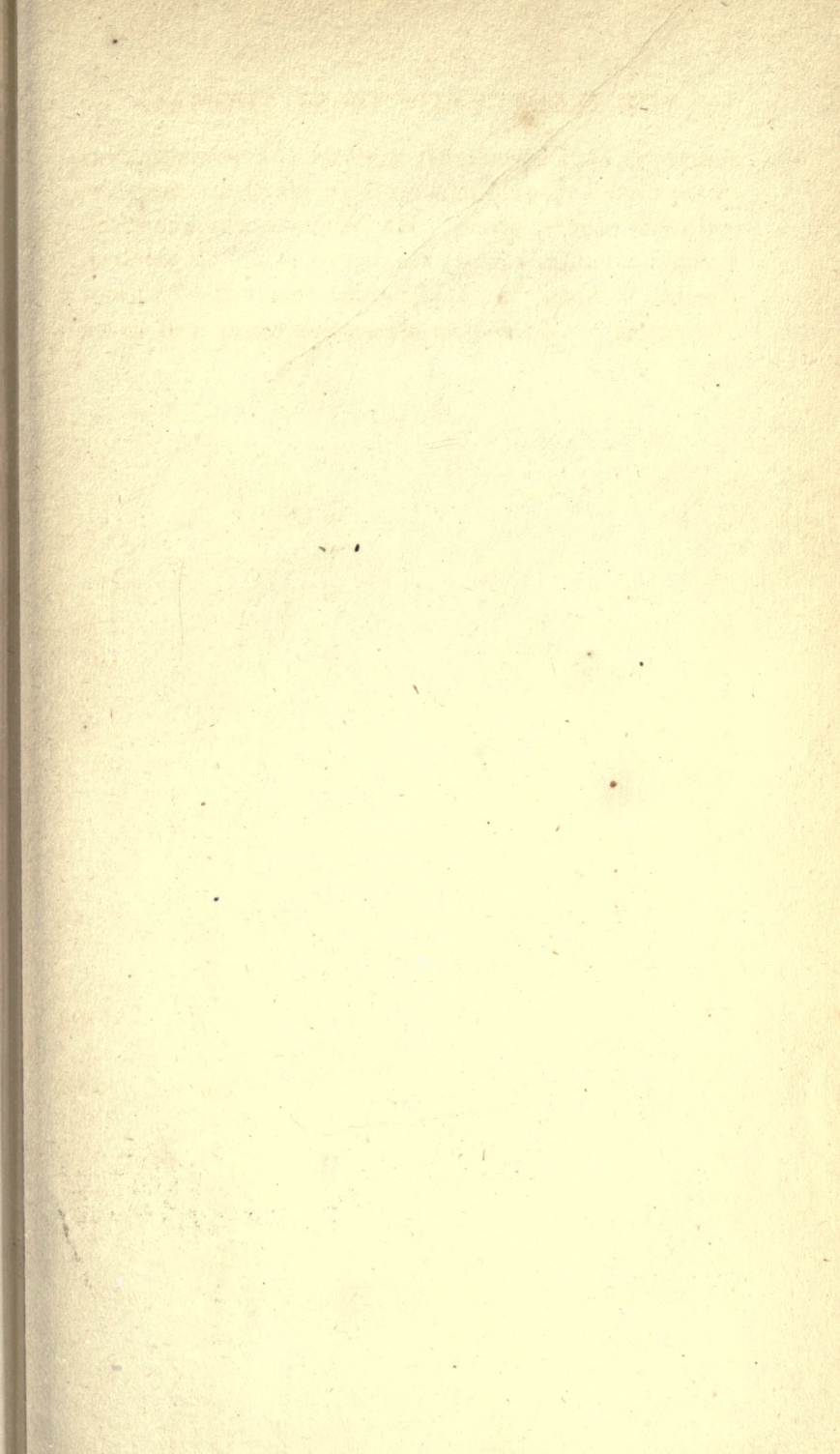
There are few artists who have displayed equal industry with Guerchino. He produced more than six hundred altar pieces, above one hundred and fifty great subjects

THE INCREDULITY OF ST. THOMAS.

and portraits of sovereigns; without comprehending his cupolas, ceilings, paintings on the walls of the churches, and other smaller pieces. He left no works imperfect, which is an extraordinary circumstance among painters. Tiarini, noticing his application, observed—"Signior Guerchino, you do as you please, and we as well as we can."

GUERCHINO

ALTHOUGH this picture enjoys considerable reputation, it is more indebted for its fame to its seductive effect, than to any sterling merit it possesses. The heads are dignified, but in point of drawing, the composition is devoid of strength and elevation. In colouring, it is an assemblage of streaks, but when closely considered, we find it more heavy than solid; its tendency exhibits its weakness. The dead colours, instead of those, and the dark spots, the really tanned. In short, the touch of Guerchino in this picture is more bold than skilful; and wanting in that refinement in correctness and effect. It is believed that Guerchino produced this work at the age of 80. The painter, however, had not then contracted in the career he was to follow. It is therefore supposed, that endeavouring to get good in colour, the manner of Guerchino, to which he was then inclined, though sensible of his decline, he felt that a look of his sketch, which indicated all his skill, was necessary. This picture, which was taken from the Vatican, is painted on canvas. The figures are of the natural size. There are few artists who have displayed more industry with Guerchino. He painted more than six hundred and thirty pieces above one hundred and fifty subjects.





DRINKING PARTY.

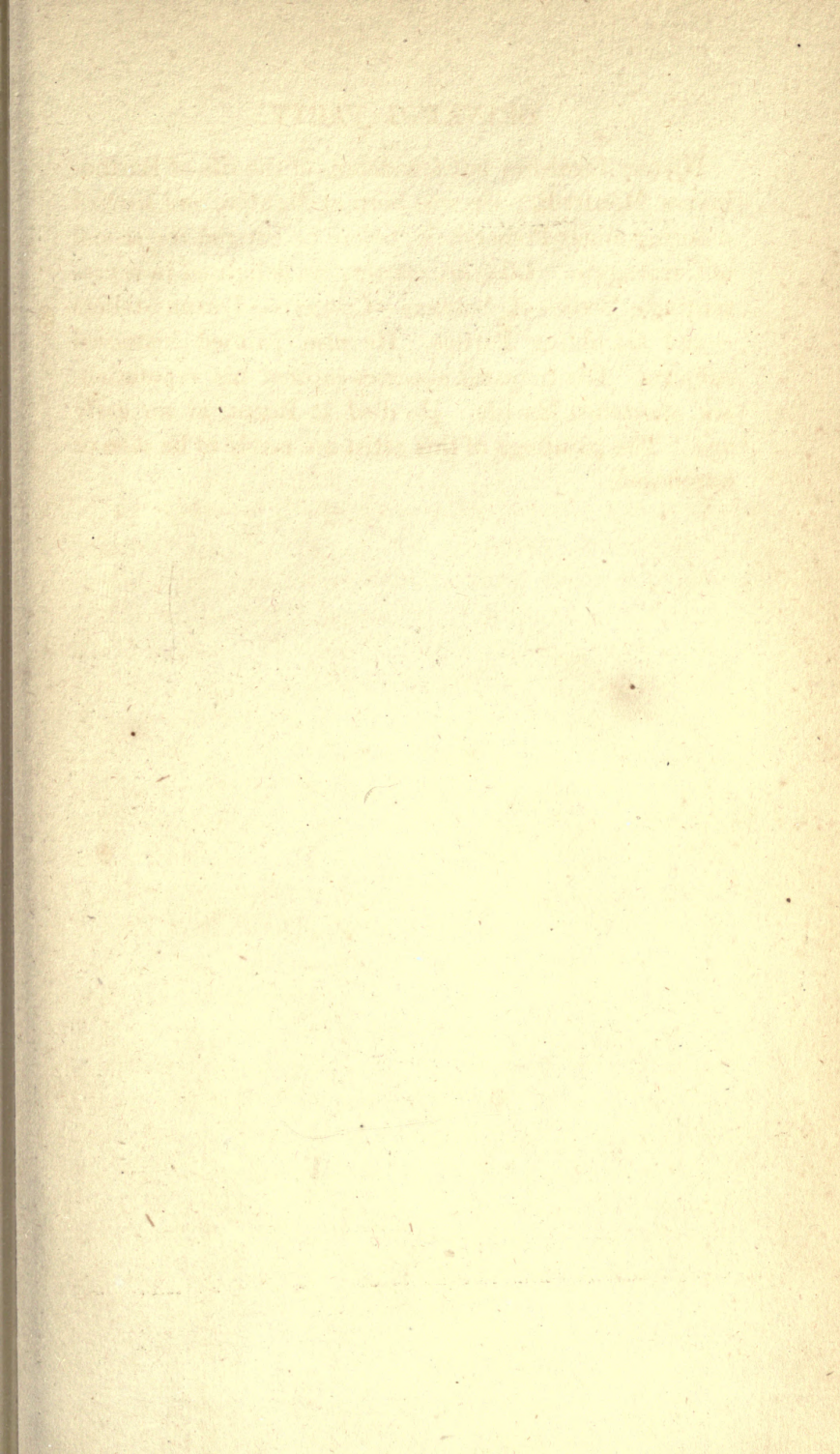
B. MANFREDI.

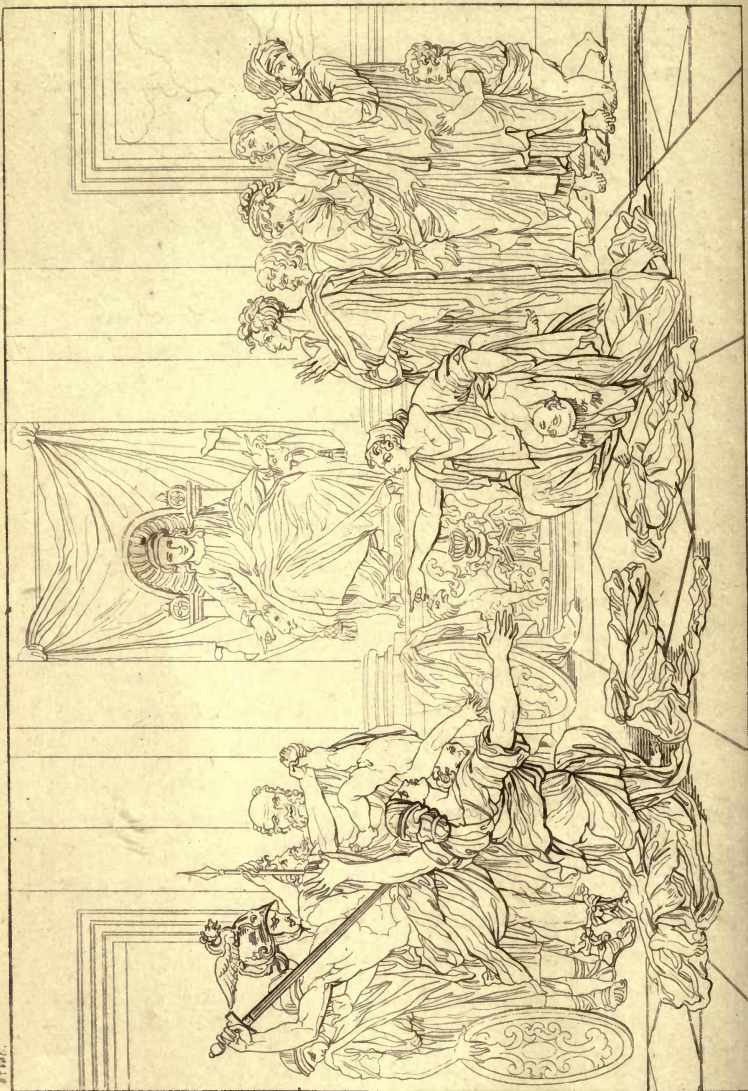
THE figures of this picture, at half length, are of the natural size. This is one of those familiar compositions in which are not discoverable the three great principles of the art—invention, grandeur of design, and sublimity of expression. Michael Angelo de Caravaggio was the founder of a school which rivalled that of the Caracci, although the talents of those celebrated masters were of a superior kind. Despising the study of the antique, and scrupulously disposed to follow nature, Caravaggio delineated, without any election, but with surprising energy, whatever she presented to his pencil. The Venetian artist Saracino, Valentino, Joseph Ribera called Spagnoletto, and Manfredi, followed the style of M. A. de Caravaggio, exhibiting in their works a portion of his beauties and defects.

Manfredi, one of his disciples, most happily succeeded in this species of imitation: the truth of colouring and vigour of pencil which characterize his productions, have caused them often to be confounded with those of his model. In the pictures of Manfredi, as in those of Caravaggio, we observe, incorrectness of drawing, nature without discrimination, and bad taste. These defects, however, are less offensive in familiar composition than in the higher branches of the art.

DRINKING PARTY.

History furnishes but few details of the life of Bartholomew Manfredi. He was born at Mantua, and studied painting under Pomerancio, before he entered the school of Caravaggio. Like his master, he delighted in representing—Bodies of Soldiers—Concerts—Fortune-tellers—and Gambling Parties. He also painted historical subjects. His frequent excesses injured his reputation, and shortened his life. He died at Rome, at an early age. The paintings of this artist are rarely to be seen or purchased.





THE JUDGMENT OF SOLOMON.

POUSSIN.

AMONG the several pictures that have been painted on this subject, this noble and expressive composition of Poussin has been particularly distinguished.

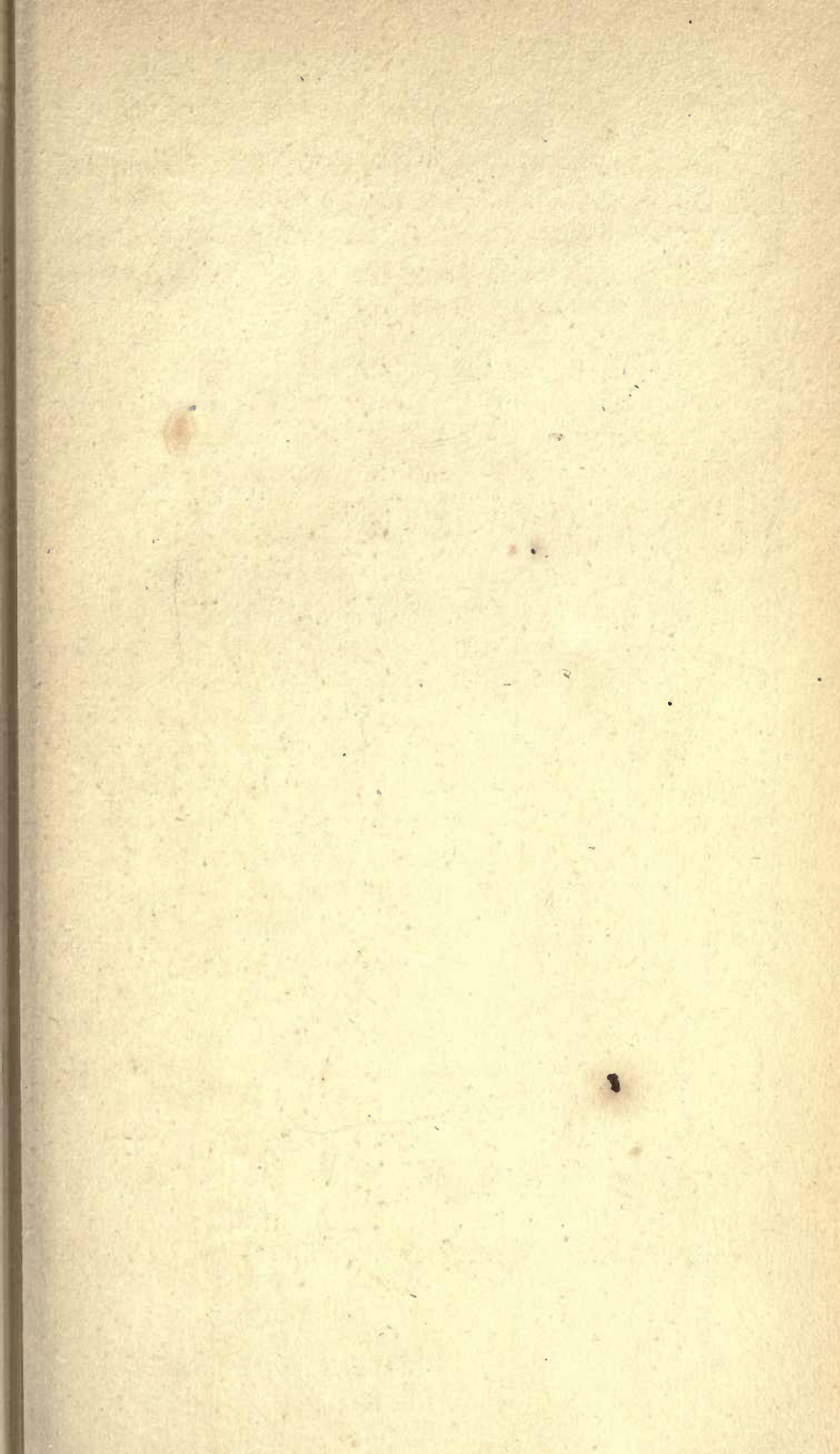
Solomon is discovered seated upon his throne. He is at that period of his life when he received the gift of superior wisdom. He orders one of the soldiers to divide the body of the infant claimed by the women, fixing, at the same time, his eyes upon them to ascertain which is really the mother. The parent extends her arms, she appears to speak—her looks, her attitude announce the excess of her affliction. The ferocious joy is well portrayed on the livid cheek of the unnatural mother. Some Israelites, astonished at a decree apparently so inhuman, regard the king with peculiar attention; while two females, one of whom is a mother, evince very forcibly the horror and pity which the scene inspires; and the soldier, by his action, appears to partake of their sensibility.

The figures of this picture are admirably well drawn. Poussin has, perhaps, assumed a liberty in representing the soldier half naked. The figure has, moreover, the air of a Greek warrior, rather than that of one of the guards of the King of Israel.

The draperies are adjusted with that fine taste which

THE JUDGMENT OF SOLOMON.

bespeaks a study of the antique, for which Poussin was so remarkable. The picture is equally beautiful in point of harmony and expression, but defective in colouring. The tones of the drapery by no means accord ; and the tints of the carnations are wanting in vigour.





Quellen pinx.

T.L. Busby sculp.

The four Fathers of the Church.

THE FATHERS OF THE CHURCH.

ERASMUS QUELLYN.

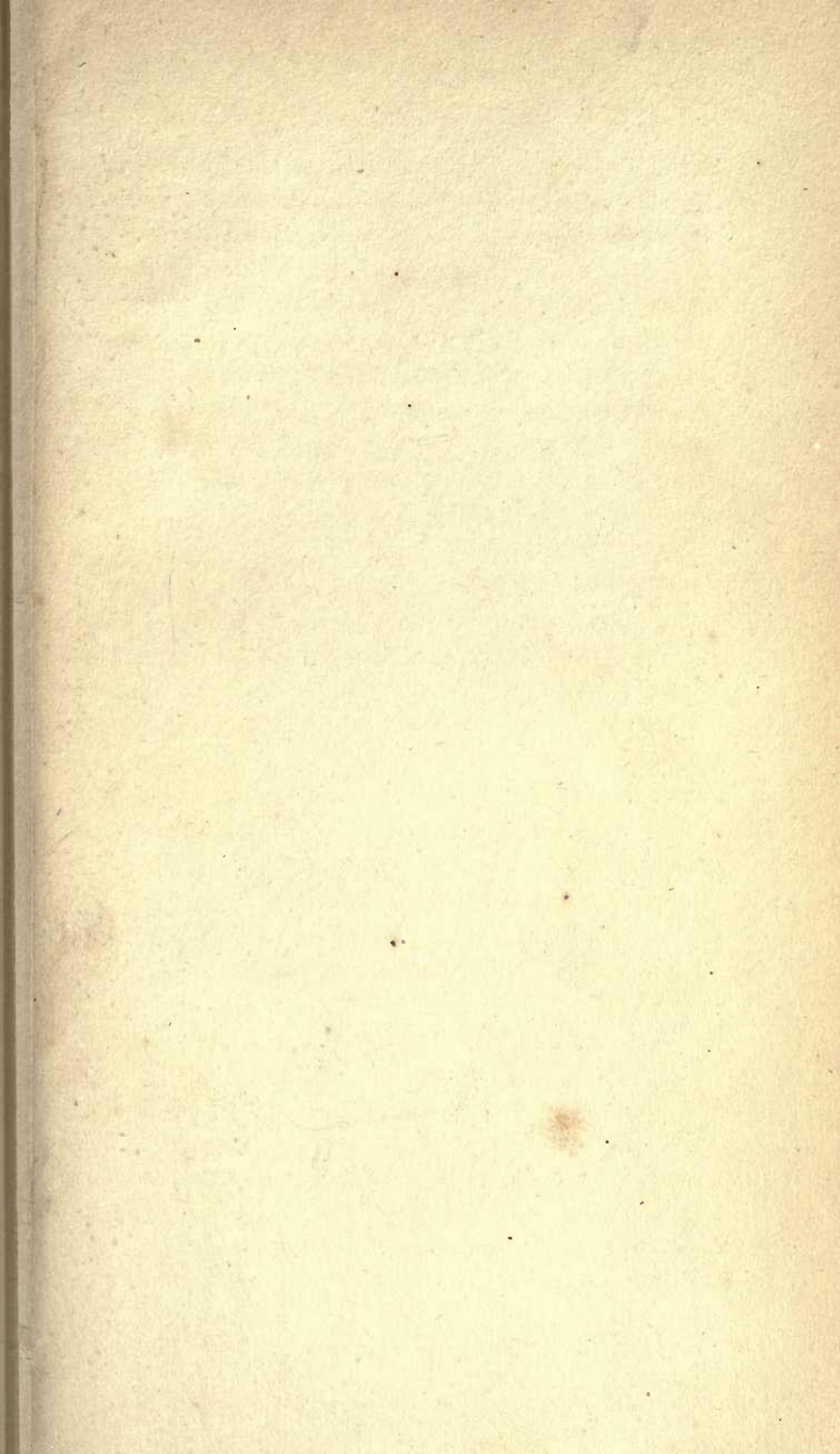
ST. JEROM, St. Augustin, St. Ambrose, and St. Gregory, are assembled before an altar, upon which is placed a picture, representing the institution of the eucharist.

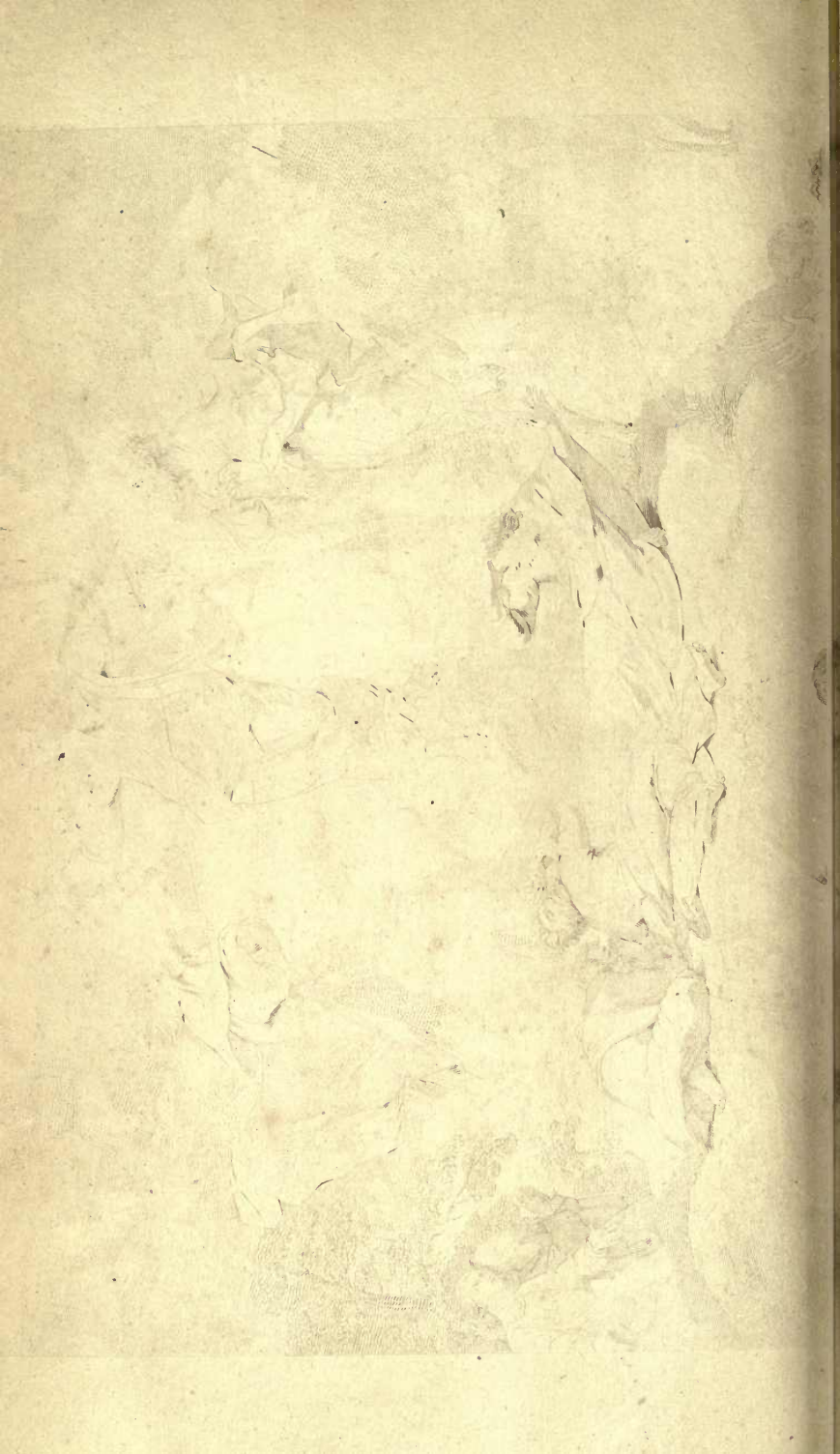
The manner of Quellyn partakes of that of his master Rubens, and of that of Crayer, his contemporary. It must, however, be acknowledged, that in the present work Quellyn is greatly inferior to the two great models he proposed to follow; particularly Rubens, the vigour of whose pencil he has but feebly imitated. The figures of St. Augustin, of St. Gregory, and of St. Ambrose, are of a common expression; that of St. Jerom presents more dignity of character. The heads have scarcely any other merit than that of being faithful to nature. This picture is distinguished by harmonious colouring, and an easy and flowing pencil. The size is of considerable extent.

Erasmus Quellyn was born in 1607. After completing his studies he obtained a professor's chair in his native city. His society was courted by learned men. Attracted by the celebrity of Rubens, Quellyn conceived the design of studying the works of that great master; and, renouncing the teaching of philosophy, he became, in a little time, one of the best painters of Antwerp. His excessive modesty long prevented him from expos-

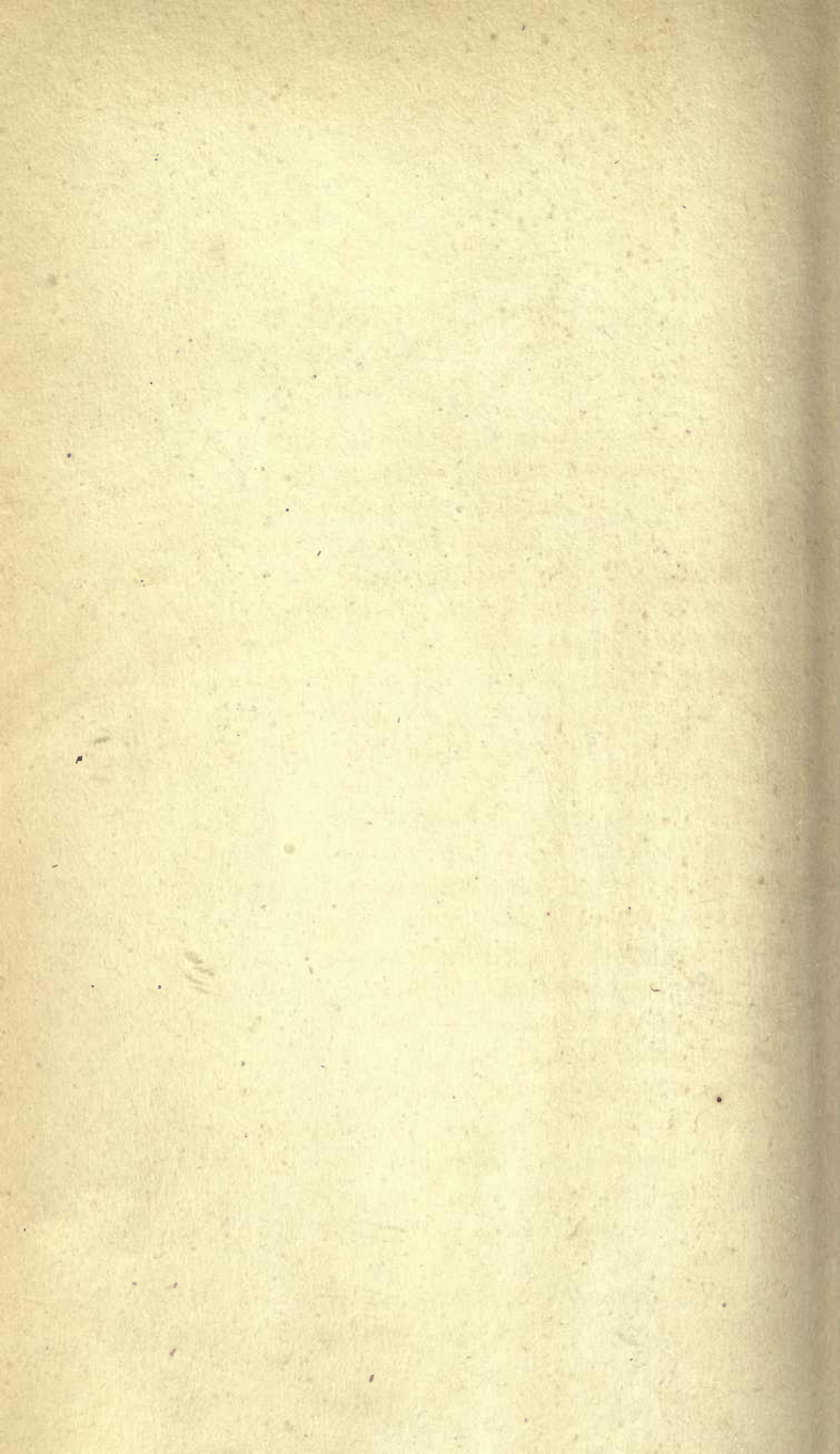
THE FATHERS OF THE CHURCH.

ing his pictures; but yielding to the solicitation of Rubens, he offered them for sale to the connoisseurs, by whom they were warmly applauded. Such was his liberality, that for a length of time he derived little or no emolument from his productions. They proved to him, however, in the end, a source of wealth. Quellyn died at Antwerp, at the age of 71. His son, who inherited a portion of his talents, only survived him 17 years.









THE TRANSFIGURATION.

RAPHAEL.

JESUS CHRIST having taken with him the apostles Peter, James, and John, transported them to a high mountain; there he transfigured himself before them. "His face shone as the sun, and his raiment was white as the light." Then appeared unto him Moses and Elias, who were talking with him. A voice issued from a bright cloud, saying—"This is my beloved Son." The disciples, greatly terrified, fell on their faces. Jesus afterwards descended from the mountain, and drove the devil out of the body of an infant whom his disciples were unable to cure.

This is the subject with which Raphael was furnished from Holy Writ. In the sketch before us, it is observable, that this great master, availing himself of the privilege granted to painters and to poets, has united in this composition, two different actions. In artists of less merit, this combination might admit of censure, but, in Raphael, the principles of art disappear before the conceptions of genius. What critic could desire that either part of this performance should be suppressed; or would presume to call this double action a defect, while it presents a connexion so sublime? On Mount Tabor, the Divinity in all his glory—at the foot of the mountain, all the weakness and the sufferings of humanity.

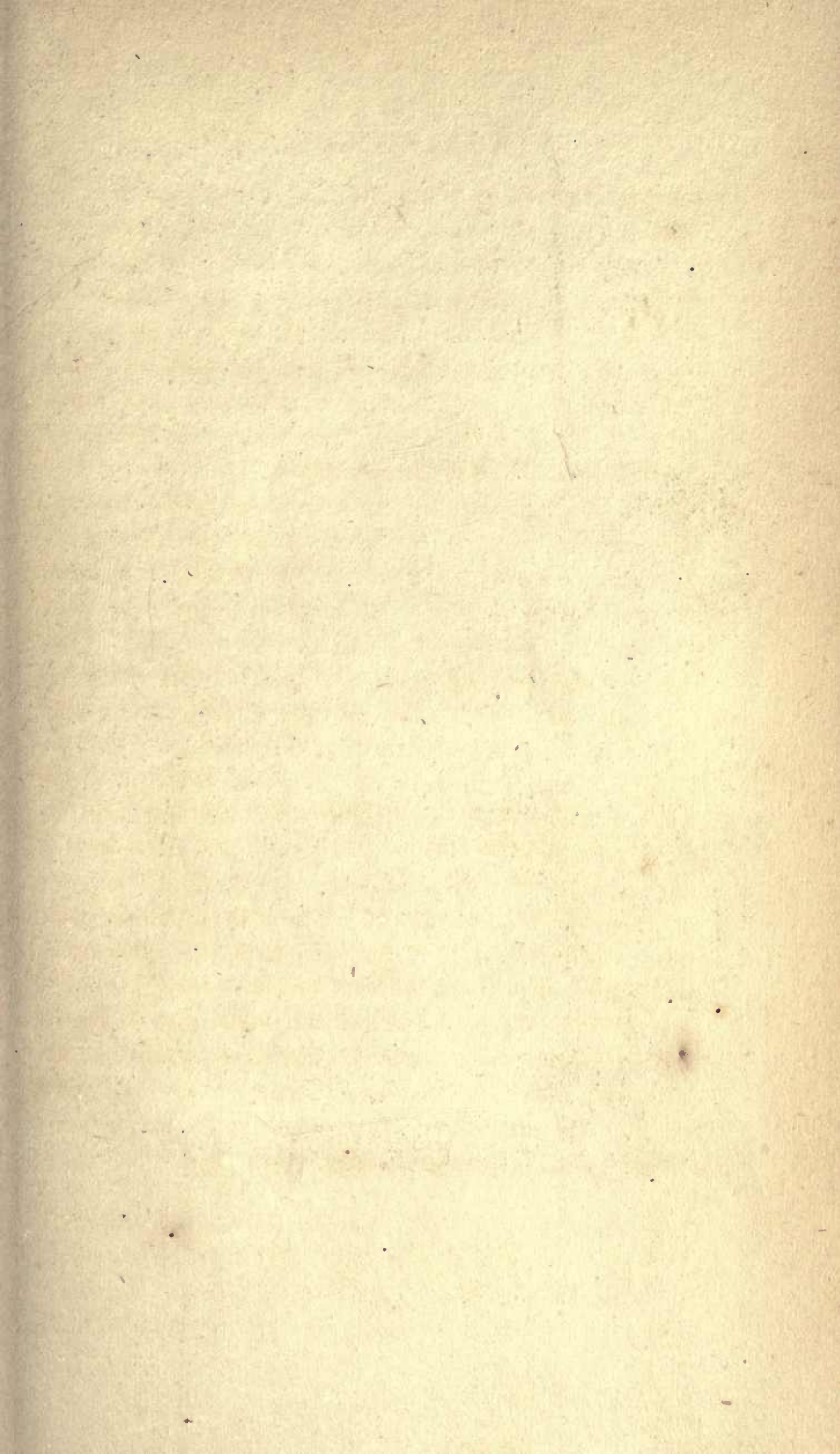
Raphael finished this picture, which is considered his *chef d'œuvre*, and the finest specimen of the art, a

THE TRANSFIGURATION.

short time previous to his decease. Cardinal Julius de Medici was desirous of possessing it in order to convey it to France, but this the numerous admirers of Raphael, at Rome, would not permit. Such was their veneration of his genius, that they exposed his body in his painting room; and placed beside him his picture of the Transfiguration; an idea replete with taste and sentiment, speaking more eloquently in his praise than any funeral oration, however impressive.

It is utterly impossible, in a work of this nature, to give an exact analysis of the beauties concentrated in this composition. It combines all that grandeur of design, that propriety of arrangement, and felicity of expression, for which Raphael stands unrivalled. This valuable picture, so long the delight and glory of Italy, is now at Paris, where it is contemplated with all the enthusiasm befitting its excellence.

Although the memory of this celebrated artist was held in the greatest veneration in Rome, as in other parts of Europe; nearly 150 years elapsed from his decease without any pontiff or any prince having felt disposed to honour his remains with a mausoleum, when Carlo Maratti, at his own expence, placed, in the Pantheon, a bust of this eminent man. Thus a private individual, and a painter, instructed kings in a duty which they ought to have performed to his immortal talents. The same artist, whose elevated mind could appreciate merit even in his rivals, rendered the same homage to Annibal Caracci.





Jules Romain pinx.

T.L. Busby sculp.

Nativity of Jesus Christ.

London, Publish'd by Vornor, Hood & Sharpe, Paultry.

THE NATIVITY.

JULIO ROMANA.

THIS picture holds a distinguished rank among the compositions of this celebrated artist. The attitude of the Virgin is full of simplicity and dignity ; and the head of Joseph boldly delineated. An apparent curiosity, mixed with respect, is forcibly expressed in the attitude of the Shepherds. The infant Jesus has the smile of innocence upon his lips ; but his expression appertains more to an infant of two or three years old, than to that of one newly born. The artist has probably committed this error in order to shew the divine origin of the babe. In the back ground of the picture, the Angel is seen in the presence of the Shepherds, to whom he announces the miraculous birth of the Messiah.

So far every thing is worthy of admiration in this composition. But although the two figures represented by the artist on foot at the two corners of the picture, are very fine, may they not be considered as misplaced ? One is the holy Evangelist, St. John ; the other, St. Longinus. How the beloved disciple of Christ could assist at the nativity of his master, under the figure of a man of the age of twenty-five, is unaccountable. It is equally improbable, that the Soldier, who pierced our Saviour with his lance, when on the cross, should appear at this circumstance.

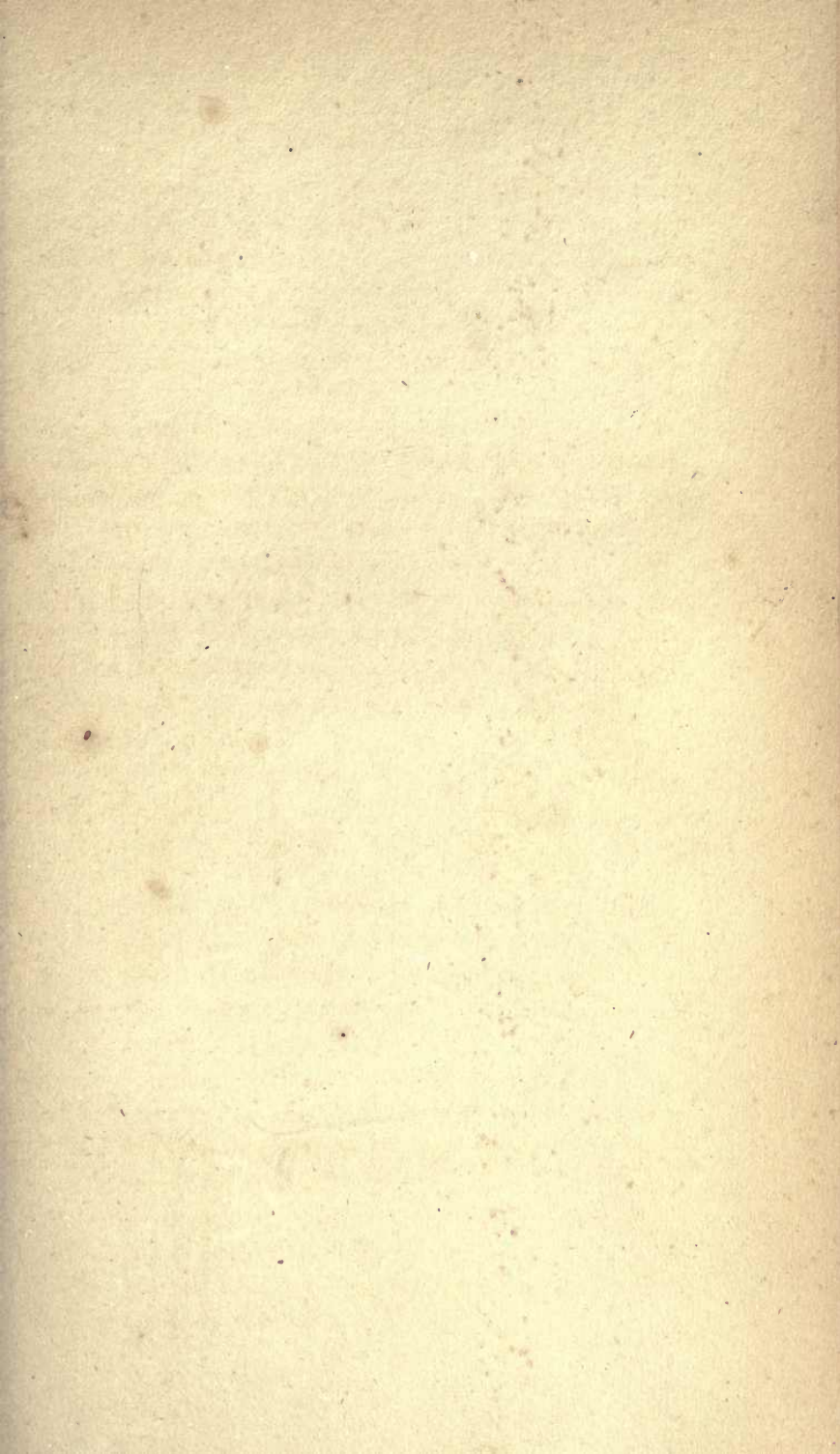
These two anachronisms are too palpable to admit that so skilful a painter as Julio Romano could have

THE NATIVITY.

voluntarily fallen into them. We are, therefore, inclined to lament, that he, like other great masters, was compelled to place in his picture such saints as the first possessor of the work enjoined him to represent. Exclusive of this, the costume given by Romano to St. Longinus, is reprehensible; it being far too rich for a common soldier.

There will be found in the *Nativity* all that vigour, correctness, and dignity, so conspicuous in the works of Romano. The colouring is bold: but the shades somewhat too dark.

This picture, painted on wood, and of the natural size, decorated originally the chapel of Isabella Boschetta, in the Church of St. Anthony of Mantua. It passed afterwards into the palace of the Duke, and was purchased by Charles I. At the public sale of the collection of that unfortunate prince, it was estimated at five hundred pounds sterling. The celebrated amateur, Jabach, then became the purchaser. The picture was afterwards sold to the King of France.





Pinx

16

The accouchement of Mary de Medici

London: Published by Verner, Hood & Sharpe, Poultry, 1829

THE ACCOUCHEMENT OF MARY DE MEDICIS.

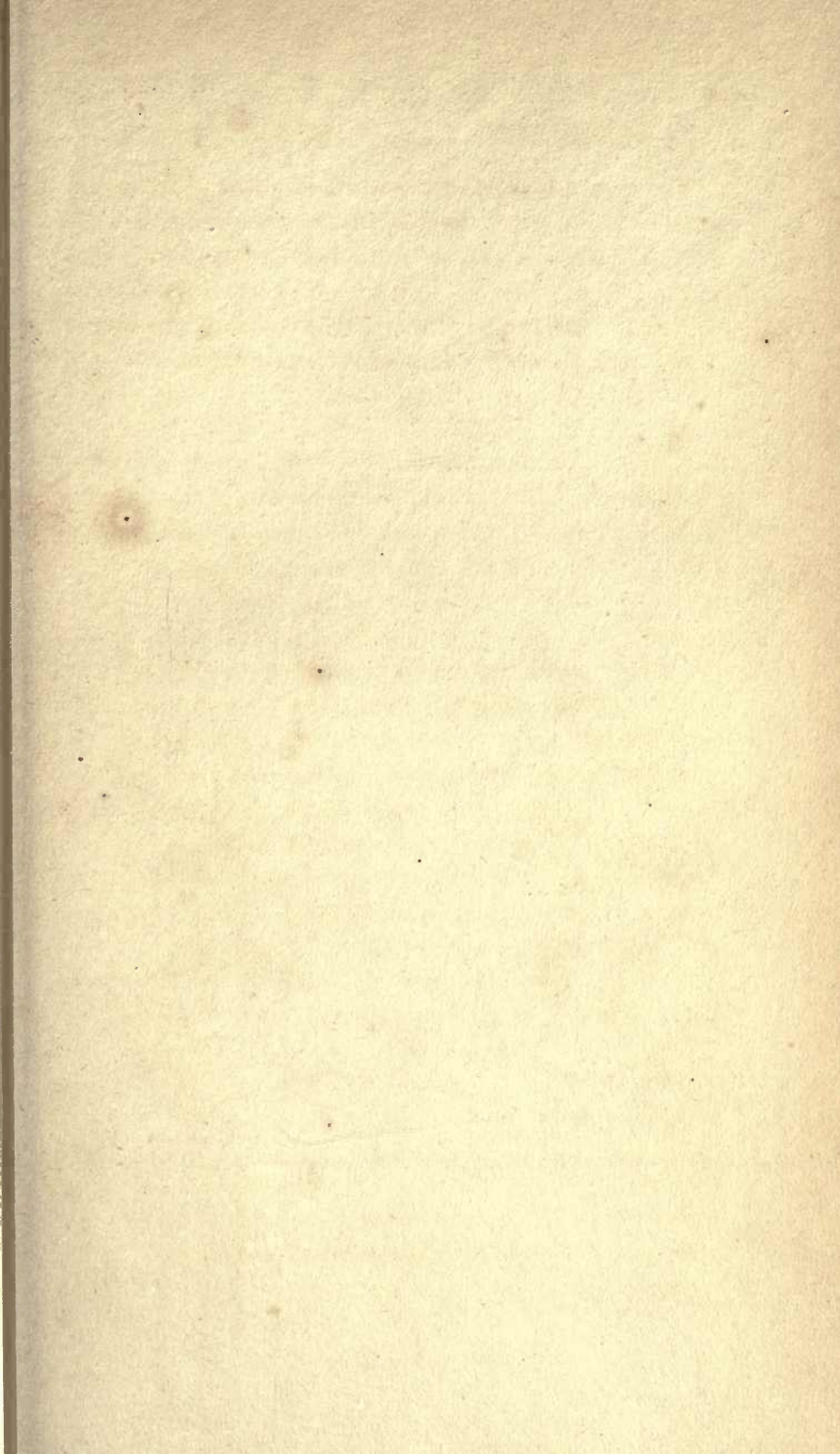
RUBENS.

MARY DE MEDICIS contemplates, with infinite tenderness, the Dauphin (who was afterwards Louis XIII.) to whom she has given birth. Justice commits the young prince to the genius of health. Plenty presents to the queen, in a *cornucopia*, her five other children. Behind the princess the city of Florence is observable, and a Genius, who unfolds an extensive curtain. The sun, having begun his course, announces, that the delivery of the queen occurred in the morning ; and the constellation Castor, that it was auspicious.

In this picture Rubens is to be censured, for several improprieties. The scene is placed in the middle of a landscape, and Mary de Medicis attended only by allegorical personages ; but the sublime expression of the queen, has rendered it the most celebrated of the series, and to be considered as a chef d'œuvre of the art. This complicated expression does not present, as some writers have imagined, two opposite sentiments, which painting cannot produce ; but combines a moral *affection*, and a physical *sensation*. The dejection of the queen indicates the throes she has undergone, at the same time that her eyes exhibit the transports of joy. To pourtray an idea so ingenious, it was necessary for the painter to be a man of sensibility, an able draftsman, and a perfect colourist.

ACCOUCHEMENT OF MARY DE MEDICIS.

The queen is dressed in a robe of white satin, ornamented with gold, and a black mantle lined with ermine. The drapery of Abundance, is yellow ; that of the city of Florence, green ; and that of the Genius of a light transparent blue. The ground of the carpet is red, and the embroidery of various colours.





Rubens, pinx.

Sands, sc.

Landing of Mary of Medici

London, Published by Vernor, Hood & Sharpe, Poultry, 1809.

THE LANDING OF MARY DE MEDICIS.

RUBENS.

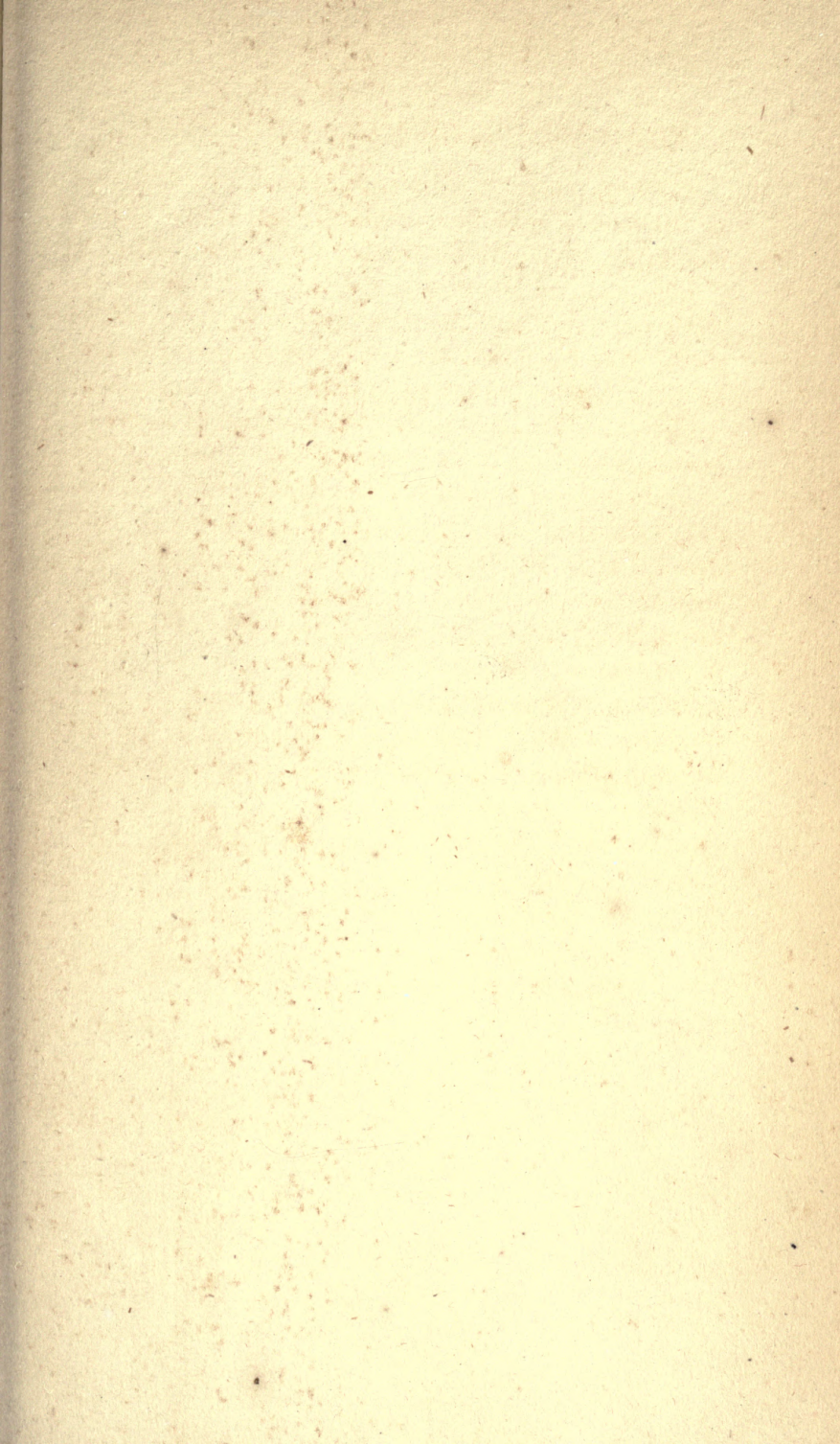
MARY DE MEDICIS was received at Marseilles, on the third of November, in the year 1600, by the principal nobles of the kingdom, whom Henry IV. had sent to receive her. Rubens has given a poetical turn to this historical event.

The queen, attired in a robe of white satin, embroidered with gold and diamonds, descends from the yacht, and advances to a bridge of boats, which is covered with a purple carpet. Beside her are the ladies of the court. The female on the left is dressed in black. This colour was chosen by Rubens, to throw forward the principal figure. France, characterized by her sceptre, her glittering helmet, and her blue mantle adorned with fleur-de-lys, inclines with affection towards the queen. Beside her is the city of Marseilles, crowned with towers. As the clergy of the city went before Mary de Medicis, Rubens has introduced in his picture two ecclesiastics, who support a canopy of white satin. On board the vessel is a Knight of Malta, invested with the insignia of the order; and near him are several slaves and musicians. The galley is magnificently ornamented, and the figures most richly gilt. The arms of the Medici, surmounted by a white ensign, decorate the poop.

THE LANDING OF MARY DE MEDICIS.

The fore ground of the picture, presents the divinities of the ocean, who favour the arrival of the queen. Neptune, armed with his trident, impels the galley ; a Triton, and two Nereides, assist him, with their efforts while another Triton, in a transport of joy, sounds his shell. The figures of the Syrens are somewhat heavy. In other respects this composition is admirably executed.

The colouring, as in most of the pictures of this celebrated collection, is uncommonly fine. Nothing can be more soft and harmonious than the carnations of the queen and the ladies of her *suite* ; nothing more rich than the tints of the galley and its accessories. The flesh of the syrens has a freshness, that enlivens the green tints of the waves, and forms a judicious contrast to the animated colouring of the Tritons. This picture exhibits a prodigious variety of shades, from the most luminous to the most sombre, which so unite and set off each other, as to produce the most enchanting effect.





Le Sacer ponce

Sando sculp

Noli me tangere

London: Published by Vener. Hood & Sharpe, Poultry, Aug. 3. 1869.

NOLI ME TANGERE.

LE SUEUR

“ Ver. 11. BUT Mary stood without at the sepulchre weeping : and as she wept, she stooped down, and looked into the sepulchre.

12. “ And seeth two angels in white, sitting, the one at the head, and the other at the feet, where the body of Jesus had lain.

13. “ And they say unto her, Woman, why weepest thou? she saith unto them, Because they have taken away my Lord, and I know not where they have laid him.

14. “ And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus.

15. “ Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away.

16. “ Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni, which is to say Master.

17. “ Jesus saith unto her, “ TOUCH ME NOT,” for I am not yet ascended to my Father; but go to my brethren, and say unto them, I ascend unto my Father and your Father; and to my God and your God. ”

NOLI ME TANGERE.

Such is the subject of the picture before us, which Le Sueur has treated in a manner the most simple and impressive. Christ standing, raises one hand to heaven, and with the other appears to repulse Mary Magdalen, pronouncing at the time the words mentioned in the Gospel. This personage is extremely well characterized, by the length of her hair, her vase, and particularly by the expression of love and sympathy depicted in her countenance. These figures have a dignified appearance, are correctly drawn, and properly attired. The place of the scene is well portrayed. On the left is the sepulchre, and on the right Mount Calvary: in the back ground is the city of Jerusalem.

The figures in the picture are somewhat above half nature.



E. Le Sueur, pinx.

T. L. Busby, sculp.

St. Bruno refusing the Mitre

ST. BRUNO REFUSING THE MITRE.

LE SUEUR.

POPE URBAN II. not satisfied with receiving St. Bruno in the most cordial manner, when he was presented to him, to give him a striking proof of his esteem, makes him the offer of an archbishopric. The pious monk appears sensible of the pontiff's beneficence, but, from motives of humility, refuses to be elevated to the dignity which is offered to him.

This important trait in the life of St. Bruno, has been represented by Le Sueur with his accustomed propriety.

In this composition, the Pope is observed seated on his chair; he directs the attention of St. Bruno to the archiepiscopal mitre, which he presses him to accept. The saint, kneeling, expresses his refusal, by a gesture at once noble and significant. Several persons, of the court of the Pontiff, seem to admire the modesty of St. Bruno.

The subject is admirably represented in all its parts; and the picture is full of character and expression. It is the seventeenth of the series painted for the Chartreuse.

ALL BIRDS REUSING THE MITHRA

THE BIRDS

These birds, I noticed with respect to their
in the most partial manner, when he was presented to
him, to the effect of his being, "the most
the most of his species, but, from
and as a result of the birds' resistance, but, from
number of birds, I was to be elected to the dis-
the most of his species.

The birds, I noticed with respect to their
in the most partial manner, when he was presented to
him, to the effect of his being, "the most
the most of his species, but, from
and as a result of the birds' resistance, but, from
number of birds, I was to be elected to the dis-
the most of his species.

In this connection, I was informed that on
the birds, he elected the election of all birds to the
election of all birds, and in the case of the birds
the birds, I noticed with respect to their
in the most partial manner, when he was presented to
him, to the effect of his being, "the most
the most of his species, but, from
and as a result of the birds' resistance, but, from
number of birds, I was to be elected to the dis-
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the most of his species, but, from
and as a result of the birds' resistance, but, from
number of birds, I was to be elected to the dis-
the most of his species.



Sublegras, pnx!

T.L. Busby, sculp.

J. Bruno curing a Child

ST. BRUNO CURING A CHILD.

SUBLEYRAS.

IN the life of St. Bruno, an incident really occurred, similar to that which furnished the painter with this composition. We have, however, been disposed to believe, that Subleyras has committed an error in giving to St. Benedict, and to his disciples, the white robe of the founder of the Order of the Chartreux. Had the life of Saint Bruno presented such a circumstance, it is but natural to believe that Le Sueur would have introduced it in the admirable series of pictures, which he painted to decorate the cloister of the Chartreuse, at Paris. Beyond this, all research would be useless and fastidious.

The figure of the gardener is a ridiculous caricature, which, being placed on the fore-ground, destroys the interest of the composition. There exists, besides, in the attitudes of the monks, a monotony, peculiar to Subleyras.

The chief merit of this picture appears in the tone, which is seductive and harmonious. The draperies are painted with great facility, but, in general, the shades are deficient in vigour and solidity.

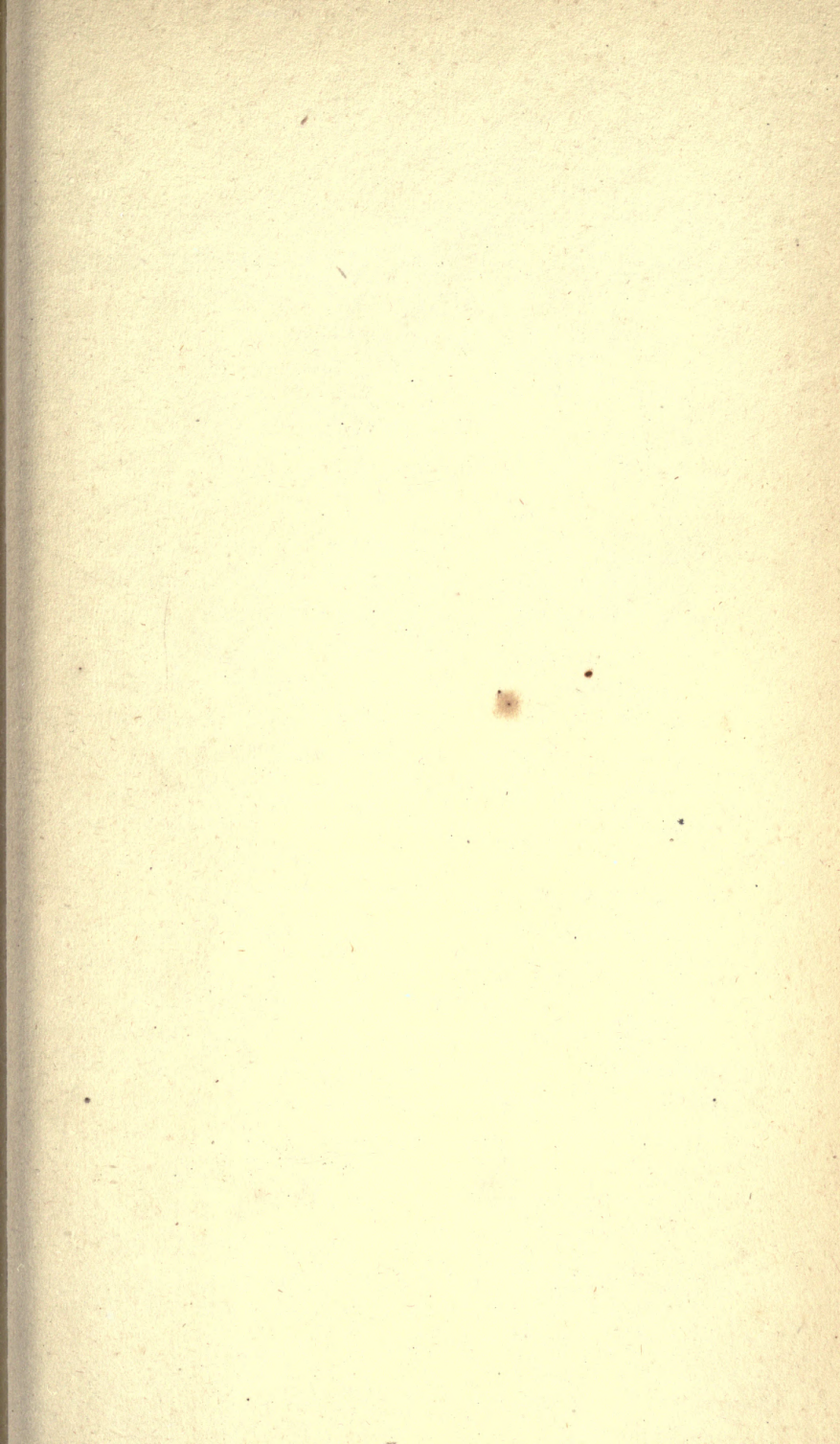
ST. BRUNO CURING A CHILD.

SUBJECT.

In the life of St. Bruno, an incident really occurred, similar to that which furnished the painter with his composition. We have, however, been disposed to believe, that the picture has represented an event in Goringham, that St. Bruno had committed an error in giving to St. Benedict and to his disciples, the whole robe of the founder of the Order of the Carthusians. When the life of St. Bruno passed such a circumstance, it is not certain to believe that the scene would have introduced it in the admirable series of pictures which he painted to decorate the cloister of the Charterhouse at Valais. But that all scenes would be useless and vain.

The figure of the gardener is a ridiculous caricature, which, being placed in the foreground, destroys the effect of the composition. There exists besides, in the figures of the monks, a common, present in

The chief point of this picture appears to be, that it is a subject and dangerous. The figures are shown with great facility, but in general, the shades are defective in colour and solidity.





THE VIRGIN, THE INFANT JESUS, ST.
STEPHEN, ST. AMBROSE, AND
ST. MAURICE.

TITIAN.

NOTHING can be more elegant and graceful, than the group of the virgin, and the infant Jesus, in this picture. Titian does not frequently embellish nature; but, when good models present themselves, he most successfully imitates her. His style but rarely offers that excellence in the art which is known by *ideal beauty*: we, however, discover it in this pleasing group, in which the happy choice of figures, the flow of the draperies, and the knowledge of chiaro-scuro, harmonize completely with the naïveté of his ideas.

We nominate St. Ambrose the old man, holding the book, and are disposed to believe, that the head is a portrait, from its exhibiting an accurate imitation of nature. This opinion we are induced to entertain from a knowledge that it was not uncustomary with Titian to introduce in his pictures, the portraits of his friends. The Saint, with the palm-branch, is correct in drawing, and portrayed with much expression. According to popular tradition, relative to the picture, it is St. Stephen. The figure of St. Maurice is recognised in that of the warrior, placed behind St. Ambrose.

Be that as it may—these names are of little importance to the merit of the work, which, in point of colour-

THE VIRGIN, THE INFANT JESUS, &c.

ing, is admirable. The tones are rich and varied, the effect vigorous, and the touch throughout, broad and flowing.

This picture is about three feet and an half high, by four wide.



CHRIST CARRIED TO THE TOMB.

TITIAN.

THE subject of this picture is at once simple and interesting. Three Disciples support the body of Christ, and arrange themselves to carry it to the tomb; while the Virgin Mary and St. John appear absorbed in grief.

This picture has been long justly admired for the correctness of its design, the force of its expression, and, in a particular degree, for its warmth, and harmony, and colouring. The contrast of the livid tints of our Saviour, with the sanguine and animated carnations of the other personages, so conspicuous in this composition, is eminently judicious, and presents the happiest imitation of nature.

From the etching before us, a very satisfactory idea may be formed of the original picture; but as Titian stands unrivalled as a colourist, and, among other excellencies, was perfect master of the contrast of warm and cold tints, it will, we trust, not be considered unimportant, to know in what manner the celebrated painter has employed the treasures of his art.

The figure supporting the legs of our Saviour, is dressed in a green habit. The drapery of the Disciple, who holds the end of the coffin, is of a bright red; across his shoulders is a kind of white scarf, shot with green, the end of which reaches to the ground. The third

CHRIST CARRIED TO THE TOMB.

disciple is likewise clothed in red, but the colour of his vest is faded, and does not vie with the vigour manifest in the draperies of the fore ground. The virgin is enveloped in a large blue mantle:—that of St. John is yellow.

This picture, of which the figures are nearly the natural size, was, for some time, in the collection of the king of France, and is now in the Louvre.

A DESCRIPTION OF THE CARTONS OF RAPHAEL URBIN.

WHEN a man enters upon a survey of the Cartons of Raphael (says Mr. Richardson, in his Essay on the Theory of Painting), he finds himself amongst a sort of people superior to what he has ever seen, and very probably to what those really were. Indeed this is (speaking of grace and greatness) the principal excellence of those wonderful pictures, as it must be allowed to be that part of painting which is preferable to all others. These inimitable pieces are called Cartons, from their being executed upon paper; and are nothing more than coloured drawings, upon a washed ground previously prepared for that purpose, the shadows of which are made by hatching with the point of a large pencil, and the whole are very highly finished: they were originally intended as patterns for tapestry, and were entirely the work of that great master, Raphael Urbin. It is almost impossible to consider these pictures, without supposing that, as the miraculous draught of fishes is the only miracle of our Saviour's to be found among them, it is more than probable, that what this country happily possesses, is but a part of a most stupendous work of this great man; and that many more glorious Cartons of the life and miracles of our Saviour, have perished in oblivion; for it can hardly be conceived, that this single subject could particularly engage the attention of Raphael, among many others which would undoubtedly have made better pictures, and been more suitable to

CARTONS OF RAPHAEL URBIN.

his genius; and the Carton of Christ's Charge to Peter, and the regular succession of the acts of the apostles, seem greatly to confirm this opinion. However, as it is an argument that probably will not be contested, and cannot be proved, it can only be lamented, that perhaps some accident, or the premature death of that great master*, has deprived the world of an invaluable treasure.

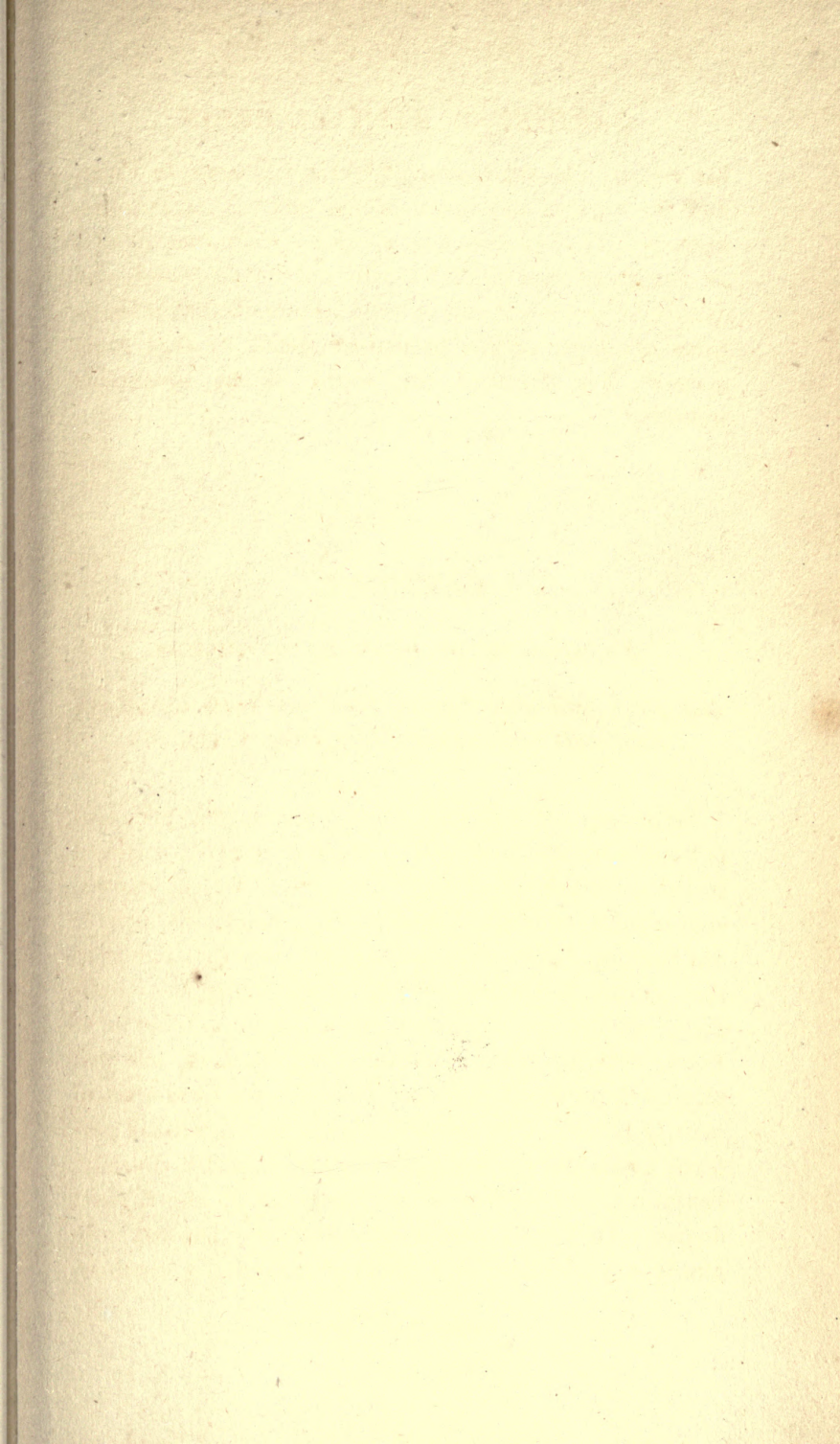
CARTON I.

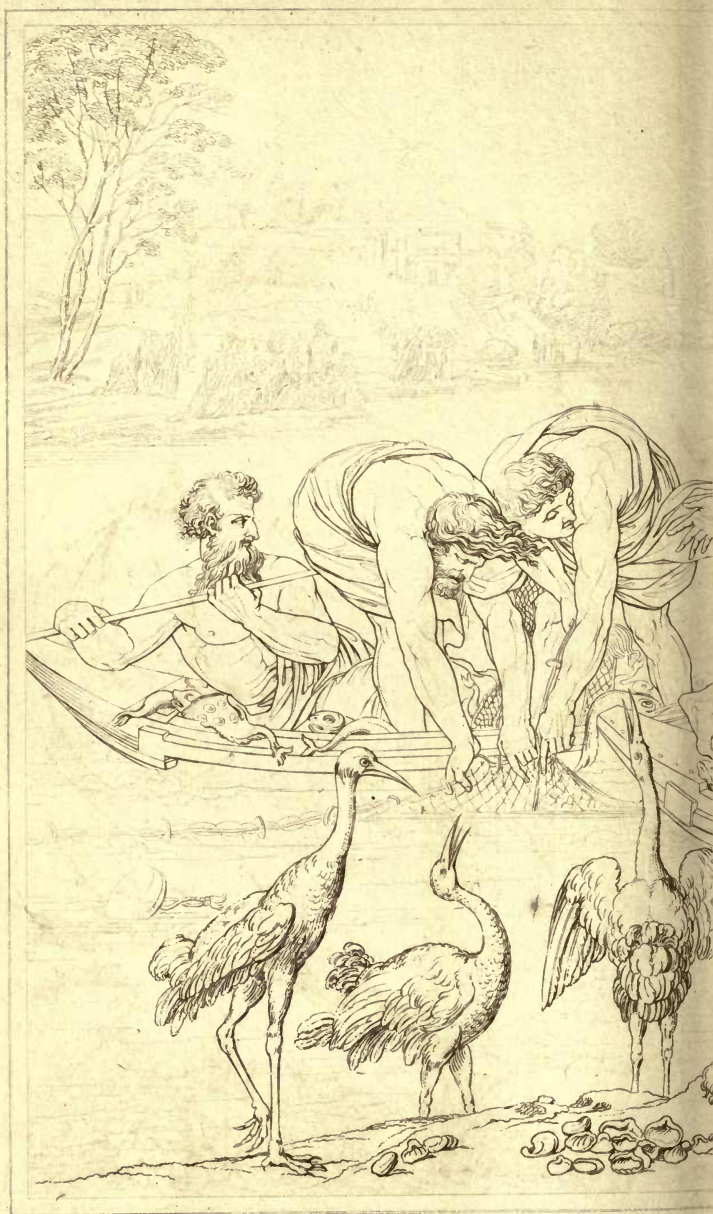
THE MIRACULOUS DRAUGHT OF FISHES.

And Jesus said unto Simon, Fear not, from henceforth thou shalt catch men.—Luke, chap. v. ver. 10.

THIS was an amazing event: but as the principal persons were few, and half of them necessarily engaged in the management of their nets, the historical expression is confined to three figures only, which are those of our Saviour, Peter, and James. The principal figure in this picture is Christ, who is pronouncing the words above quoted, in order to remove the apprehension of Peter, who, in a fine posture of supplication, has just uttered these words, "Depart from me, for I am a sinful man, O Lord." Our Saviour's figure and action are perfectly great and graceful; and in his character, divinity, benignity, and tenderness, are expressed in the highest degree. In Peter's countenance, fear, wonder, and solicitude are blended in a most extraordinary manner,

* Anno 1520. Æt. 37.



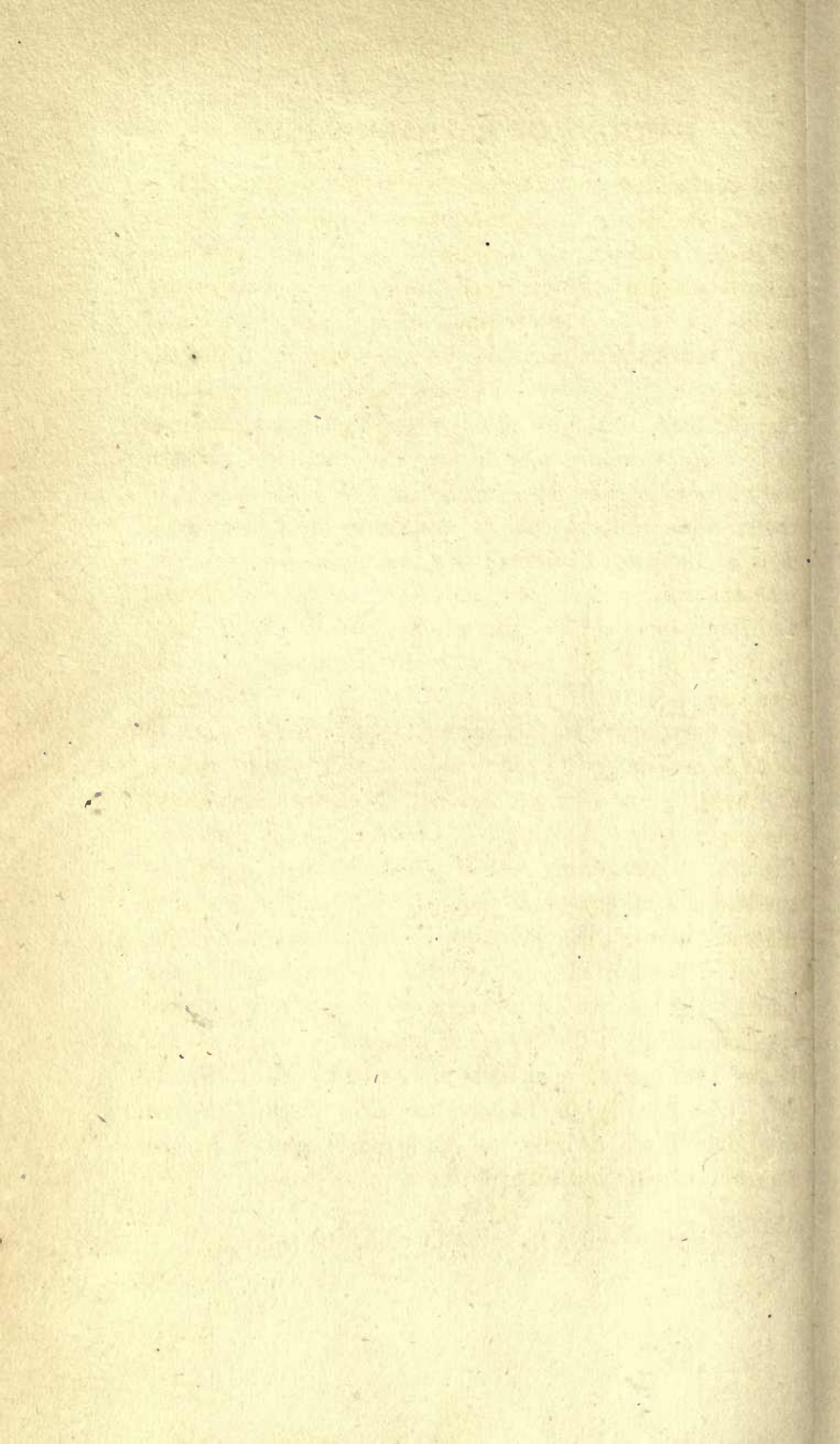


Printed by Raphaxi.



Engraved by George Cooke.

IS DRAUGHT.



CARTONS OF RAPHAEL URBIN.

and compose a character of expression worthy of Raphael; the figure in the same boat, supposed to be that of James, is also finely imagined and drawn; awe and attention are strongly marked in his face, and he seems, by his action, to have acquiesced in the supplication of Peter, as acknowledging himself unworthy of being the companion of Divinity. The rest of the figures, as has already been said, are chiefly concerned in attending to their employment, which, as they were in another vessel, naturally engrossed their attention; only the nearest of them seems to have caught some part of the conversation, and appears to listen: this last figure, and another, who are pulling up the net, are finely drawn, contrasted, and foreshortened; and the whole figure of the old man in the stern of the boat, who is very attentive to his business, is extremely fine.

The perspective in this carton (in which the point of sight is placed pretty high) occasions the sea to make a fine back ground for the figures, which, from its natural hue, fails not of shewing the colouring of the figures to the utmost advantage. At a great distance, upon the sea-shore, appear several groups of figures designed in a masterly manner, the principal of which seems to consist of a number of persons who are employed in the baptism of infants. Nothing need be said to the objection commonly made by small critics to the size of the boats, that having been fully answered by Mr. Richardson; who has also mentioned the fine effect of the sea fowl, which are artfully and judiciously placed in the foreground, and indeed could be very ill spared.

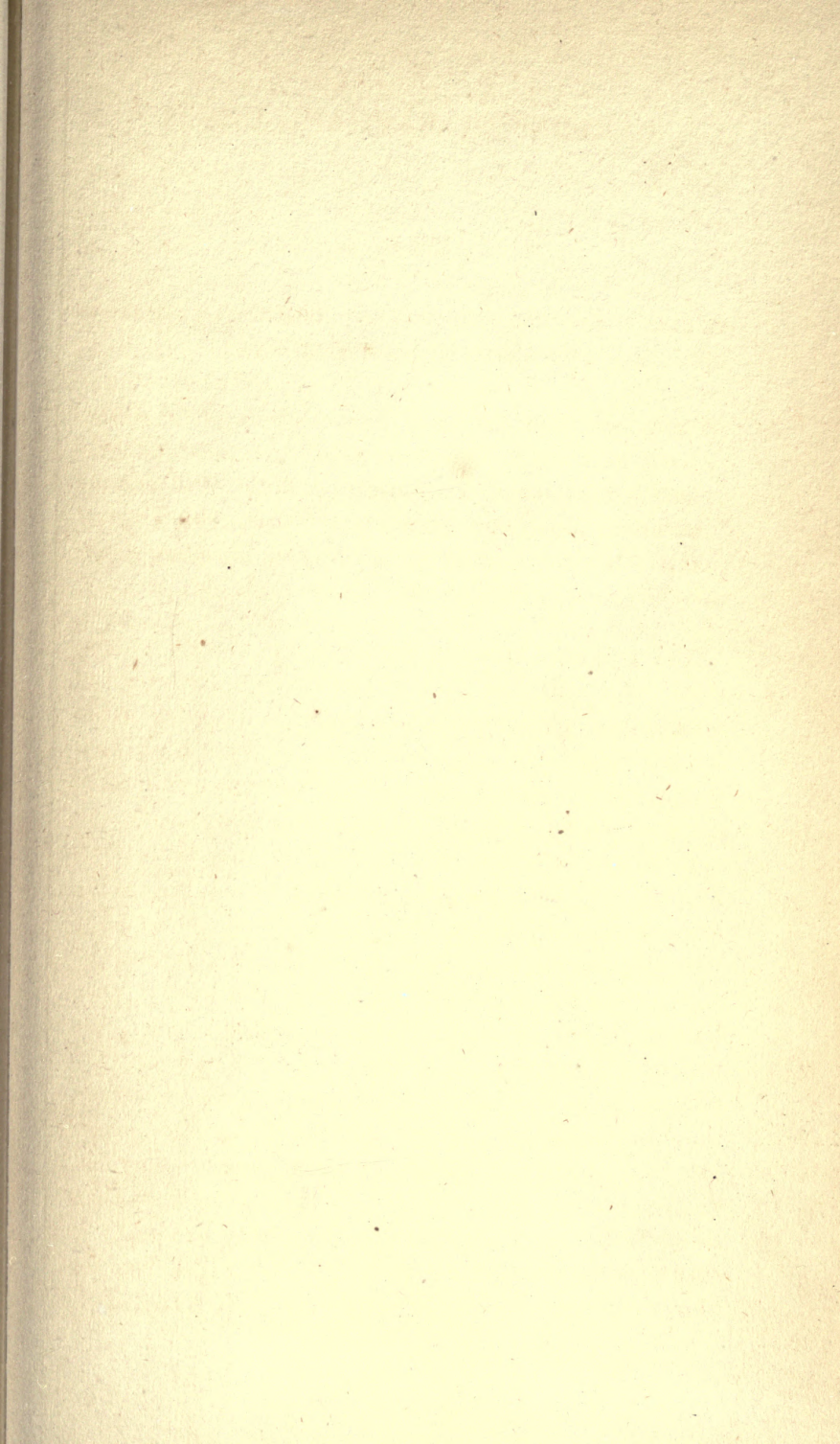
CARTONS OF RAPHAEL URBIN.

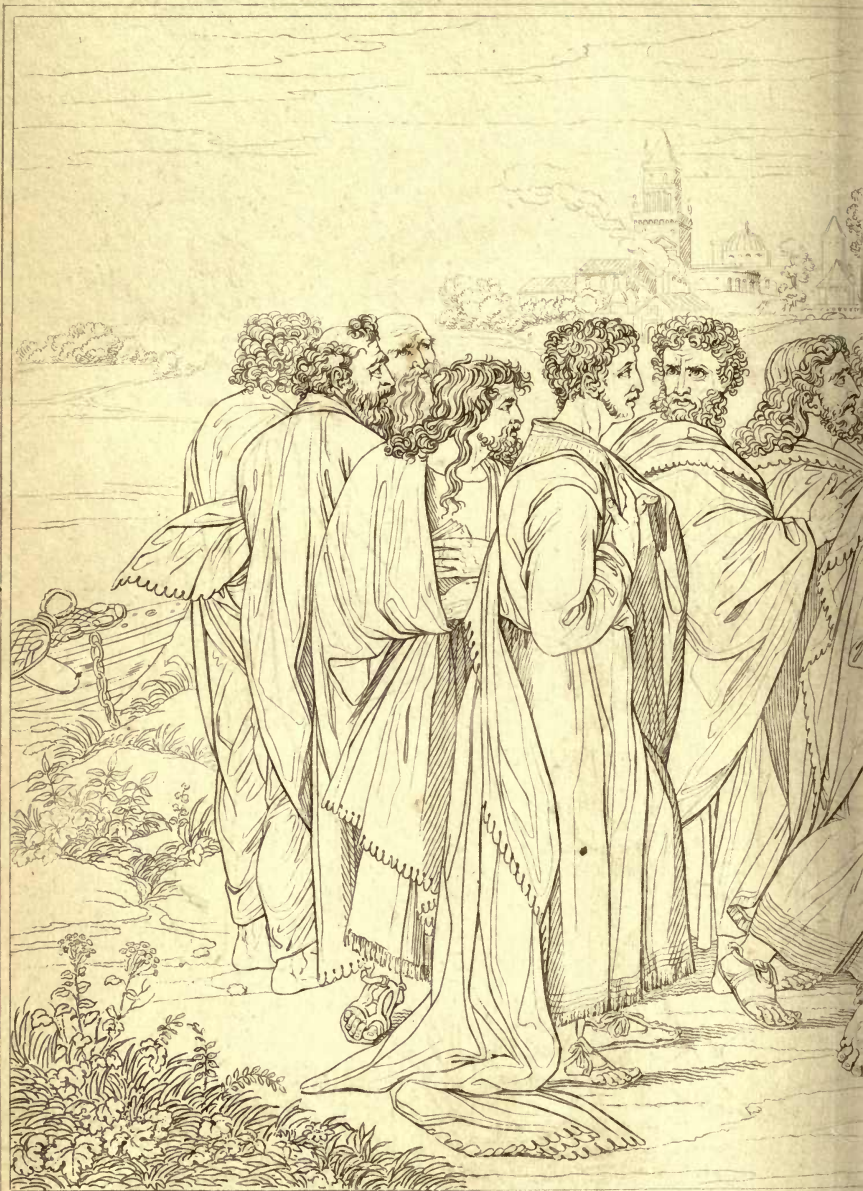
CARTON II.

CHRIST'S CHARGE TO PETER; COMMONLY CALLED THE DELIVERY OF THE KEYS.

He said unto him the third time, Simon, son of Jonas, lovest thou me? Peter was grieved, because he said unto him the third time, lovest thou me? And he said unto him, Lord, thou knowest all things, thou knowest that I love thee. Jesus saith unto him, feed my sheep.
—John, chap. xxi. ver. 17.

THE principal figure in this picture is that of our Saviour, which Mr. Richardson is of opinion has received some injury, and is not at present what Raphael made it: this supposition, it is believed, has never been contradicted; and whoever attentively compares the taste of design in this figure with those of the apostles, in the same carton, or that of our Saviour in the Miraculous Draught of Fishes, must be convinced that it falls many degrees short of that great painter. Perhaps, by some who may contend for its being Raphael's, it may be urged, that, like Leonardo da Vinci, in a similar case, he was baffled by the greatness of his own idea: but which ever argument holds good, we must be content to take it as it appears. Mr. Richardson also observes, that the time chosen, is the moment of our Lord's having just spoken; and that in consequence of our Saviour's interrogating Peter, "Lovest thou me more than these?" the rest of the apostles were eager to reply to that question, by assuring their Lord, that their love for him was at least equal to Peter's; and this solicitude is



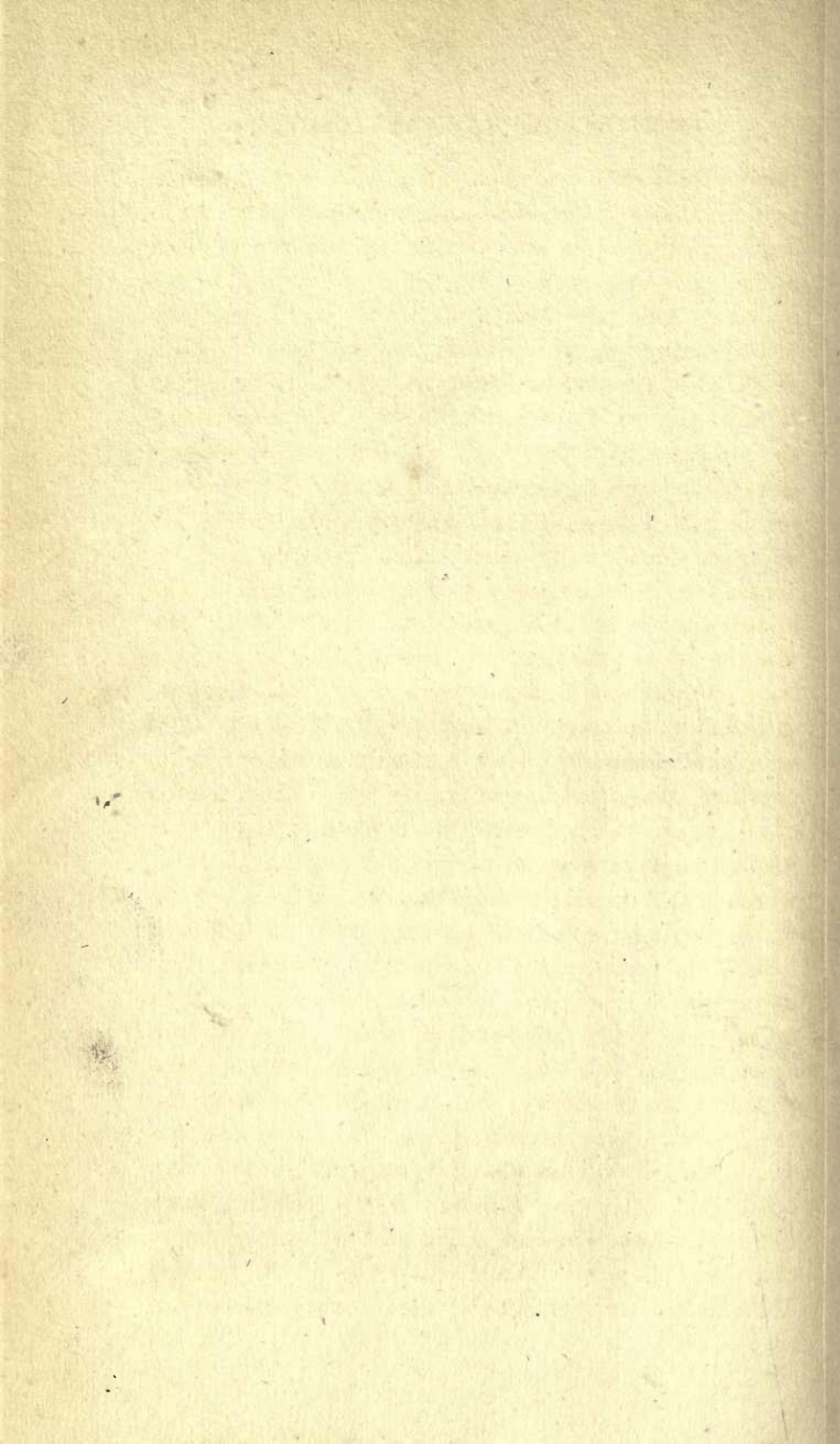


Painted by Raphael.



Engraved by George Cooke

TO PETER.



CARTONS OF RAPHAEL URBIN.

finely expressed in every character. The next principal figure is that of Peter, who, according to the history, is represented upon his knees, with the utmost humility attending to and receiving the charge given him by his divine master. The head is drawn in profile, and the face is entirely in shadow. It may be here observed, that the shadow cast by Peter's body serves admirably to bring the figure of our Saviour forward, and also to keep the principal group together. The third principal figure is St. John, whose expression and attitude, Mr. Richardson mentions, as an improvement upon the story. He says, our Saviour, by commanding Peter to feed his sheep, seemed to indicate a preference in favour of that apostle (as has been observed); and that St. John, who was the beloved disciple, may, therefore, be supposed to have been under a particular concern on that account: accordingly, he appears to address himself to our Lord with extreme ardour, as if earnestly endeavouring to convince him of the sincerity of his love. The attention of all the apostles is directed to our Saviour, except one, who seems to press forward; and, by turning his head, which is seen between two profiles, hinders the repetition which would have unavoidably happened if he had been looking the same way. The heads of the apostles are amazingly designed, and full of expression; and their attitudes are finely varied and contrasted. The draperies are noble, and well cast; that of our Saviour's only appears to be rather heavy, and unsuitable to him at this time, as being after his resurrection. But, admitting that this figure has suffered, the injury may, in this particular, be attributed to the alteration of it by some other hand. Mr. Richardson, who had studied the cartons, observes, that the small piece of drapery in a part of the garment of the outermost apostle, is of great consequence to this

CARTONS OF RAPHAEL URBIN.

picture ; which, being folded as under his arm, breaks the strait line of an unpleasing mass of light, and gives a more graceful form to the whole ; which artifice is also assisted by the boat. Of the same consequence to the principal figure, is the flock of sheep placed behind, which helps to break the lines of the drapery, detach the figure from its ground, and illustrate the history.

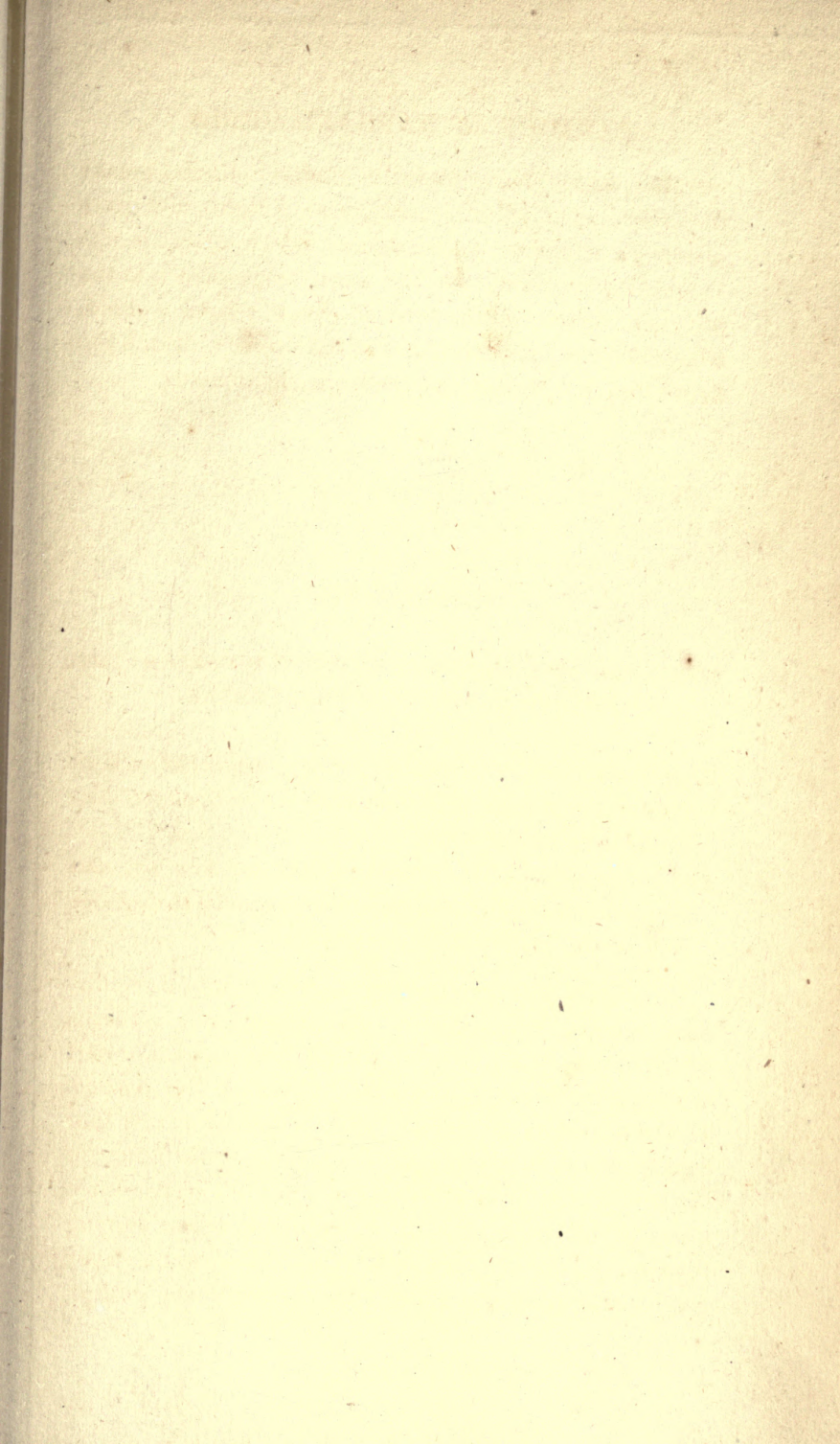
CARTON III.

THE LAME MAN HEALED ; COMMONLY CALLED THE
BEAUTIFUL GATE OF THE TEMPLE.

Then Peter said, Silver and gold have I none, but such as I have give I thee : in the name of Jesus Christ of Nazareth, rise up and walk.

And he took him by the right hand, and lift him up, and immediately his feet and ancle bones received strength.—
Acts, chap. iii. ver. 6, 7.

THIS truly great composition is divided into three distinct groups, by means of the magnificent columns which appear in the front of the picture, and are a part of the colonade which supports the roof of the portico. The two apostles, Peter and John, the cripple, and four figures, whose heads only are seen, compose the group in the centre : one side of the picture is filled with people going to the temple, and its opposite with others coming from it ; which disposition Raphael has advantageously employed in contrasting these two subordinate groups,

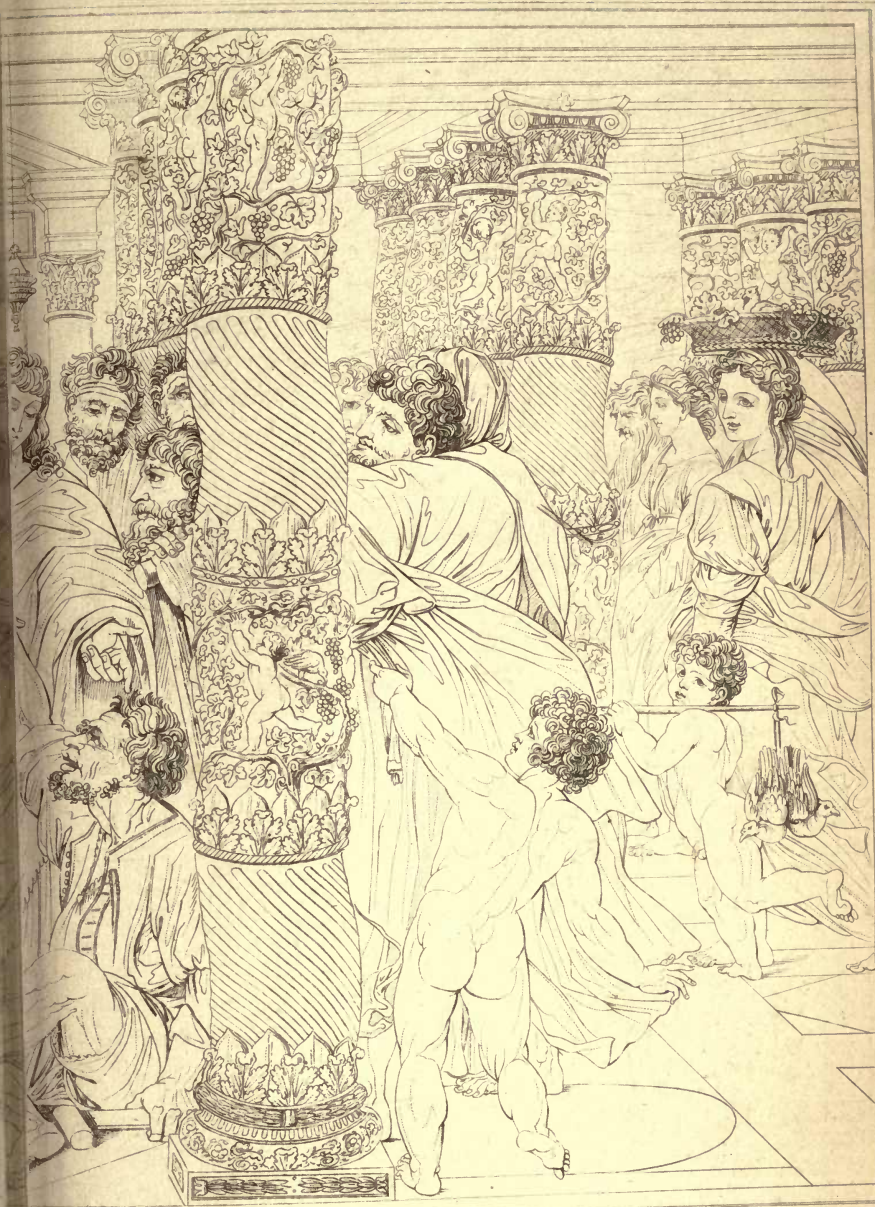




Painted by Raphael.

THE LAMENTATION

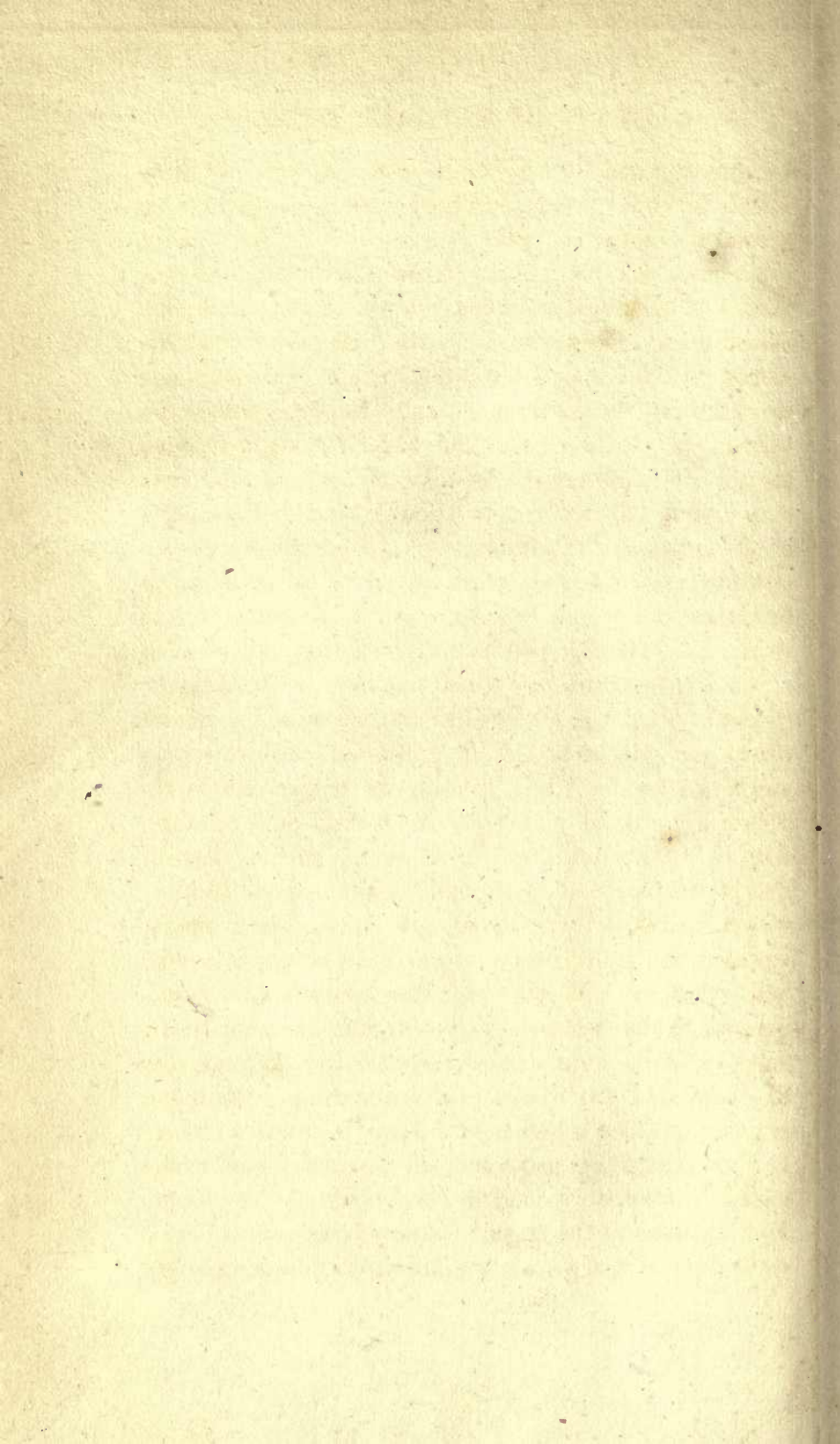
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ed & Sharpe, Poultry, 1829.



CARTONS OF RAPHAEL URBIN.

by opposing the backs of some of the figures to others which are seen in front, and further contrasting these by several which are in profile.

There is not, perhaps, in the world, a picture so thoroughly characterised, or so artfully managed, as this carton. The moment of Peter's having pronounced the words, "In the name of Jesus Christ of Nazareth, rise up and walk," is the time chosen by Raphaël; and is the instant when the lame man finds himself suddenly enabled to rise; when the muscles of his limbs, released from the contraction which till now withheld and deprived him of their use, are expanding, and an extraordinary impulse urges him to the exertion of their hitherto useless functions; all which is most amazingly conceived and expressed. At this period, those who were apprized of something extraordinary which was then transacting, are endeavouring to thrust forward on the side of the picture where the cripple is placed; and these, with a woman and boy who are hastily passing on to the temple, together with the inimitable boy in the front of the picture, who is eagerly pulling back one of the figures, remarkably characterise the principal subject of the carton; which is that of the agents of divine power giving strength and agility to the torpid limbs of the man who was born lame. Wonder and amazement are finely expressed in the characters of the spectators; and, on the side of the picture next to Peter, who with great dignity has conferred the divine gift, every thing is still, but expressing silent amazement. Thus, in the parts where dignity should be preserved, all is quiet; and where strength and activity is given, every thing is in motion. The character of the cripple is finely imagined, it is perfectly that of a mean person; and the expression of joy

CARTONS OF RAPHAEL URBIN.

and gratitude which appears in it, is finely balanced by a mixture of doubt and astonishment; and he seems scarcely to believe the reality of the blessing he is receiving. The character of Peter is devout and majestic; and that of John is full of divinity, and superlatively graceful; he is represented with the utmost pity and affability concurring with Peter in this act of true piety and charity: the rest of the heads in the same group are finely invented and drawn, particularly that of the old man leaning upon his crutch, and of him who is looking over John's shoulder.

It is remarkable, that the same hairs of the head which Raphael has given to the two apostles, are nearly the same with those of the man and woman on that side of the picture; and the action of Peter's arm is repeated in the same man with a very little variation; he has also introduced another cripple into this group, whose character is not altogether unlike that of him who is healed; but the expression is of another kind, and shews a malevolence and disinclination to believe the truth of this miracle; which seems to be one reason why he was placed behind the apostle, as a situation most properly adapted to one of his way of thinking; but this figure is of prodigious use, and is moreover a fine contrast to the other; and the repetition in the rest is so judiciously managed, that it has no ill effect; but of this group particular notice will be taken in speaking of the by-works or ornaments of this carton.

There is a wonderful expression of malignity in the character of the man who presses his lips with his finger in the same group: the woman with the child in her arms has a character full of expression, is exquisitely designed, and perfectly great and graceful. The fine boy

CARTONS OF RAPHAEL URBIN.

in the fore part of the picture, who, being unconcerned, is eager to be going, and pulls the man's garment, is a fine contrast to the figure of the cripple; and at the same time breaks a mass of shadow which would otherwise have had a very disagreeable effect: this boy is also contrasted by another, who is led along hastily by a woman with a basket upon her head; and these, as has already been observed, give motion to that side of the picture. The drapery upon this woman's arm is artfully swelled and folded towards the elbow, and breaks the straitness which would have appeared from her action, and could not but have offended the eye. It will now be proper to speak of the ornaments, and other accidental decorations, which are usually called by-works.

The principal of these are the columns; which, with regard to the picture, are the finest that could possibly be imagined, and in themselves are proof of the amazing genius of Raphael: The effect of the waving line, as an ornament, is perhaps nowhere made use of to such advantage, nor better proves its gracefulness. To confirm this assertion, let any one substitute in their stead, or ideally substitute the Ionic, or Corinthian, or any other order; and let it be enriched with flutings, and all the decorations that can possibly be given to those orders, and then compare it with Raphael's. What an astonishing alteration must ensue! How cutting, how disagreeably heavy will the innovation appear! and how very considerably must the picture suffer by the change! Besides, as the columns were arbitrary, and the painter had once deviated from the established rules, he was at liberty to do what he pleased; and therefore Raphael has apparently made use of this licence for the purpose following: it was doubtless necessary that the principal group should not only possess the centre of the picture,

CARTONS OF RAPHAEL URBIN.

but occupy more space than the others, in order to maintain its character of distinction from the subordinate ones: in consequence of which, Raphael has made the intercolumniation greater between the first and second column than between the second and third, a part of which is cut off by the side of the picture. This being allowed, it will not be difficult to give what is apprehended will be thought a sufficient reason for the repetitions before-mentioned; and why the same number of figures, nearly in the same attitudes (the cripple excepted,) were introduced into this group. It is certain, that if this part of the picture had been otherwise managed than it is, by too great a variation of the attitudes from those of the principal group, the inequality of the intercolumniation would have been more apparent; and, consequently, every common observer would have taken the liberty of condemning it as an oversight in Raphael. The great artifice, therefore, is concealed in the similitude of the figures which compose these groups: the same number are employed in both. In the principal group the whole figure of the cripple is seen; in the other the body is large, but being upon his knees, his legs are hid by the column, and the space occupied by his hand and arm, which rests upon a staff, is by no means equivalent to the room gained by the disappearing of his legs; and yet this staff and limb seem to fill up the space. The distance from the knees of the cripple to the column, is greater than that between the feet of the lame man and the same column; and both being near the ground-line or front of the picture, cause a great deception. The woman with a child in her arms is similar to John, but she is placed much nearer the column. John's arm is moderately extended, and his hand appears directly over the cripple's head; the wo-

CARTONS OF RAPHAEL URBIN.

man's arm is employed in holding the child, and consequently does not appear ; and a light well folded piece of drapery supplies the place, and forms a mass which receives the shadowed parts of the cripple's head and body. The man is in an attitude similar to that of Peter, but the column is placed so as to be partly hid by his hand, by which he expresses his astonishment, falls exactly in the centre between the two columns, as does that of Peter in the principal group ; but lest this should be too remarkable, the hand of the woman is seen close by it, naturally and gracefully applied to her breast ; and this, with the infant's head, make a sufficient variation, and does not in the least destroy the principal intention. It being absolutely necessary to introduce the whole arm of the figure of the man, and the hand being to be placed in the centre, the arm is unavoidably required to be bent rather more than that of Peter ; but this was not a sufficient variation, and therefore a kind of short open sleeve which reaches about half way down to the elbow was added ; and this also produces another variation. To carry on this artifice in every part, Raphael judged it expedient to have the same number of figures in each group ; but whereas in the principal one there are three heads between that of John and the column, and none between that of his and Peter's, so in this there appears but a part of one between the woman and the column, and the other three are placed in the space between the man and woman. The same artifice is also finely kept up in the distant colonade ; where, in the same space, two rows of the same columns appear in perspective, and by their contrast occasion the distance between the columns on the opposite side to appear larger than it really is. In short, this carton is altogether the most consummate piece of art that probably ever was or ever will be produced.

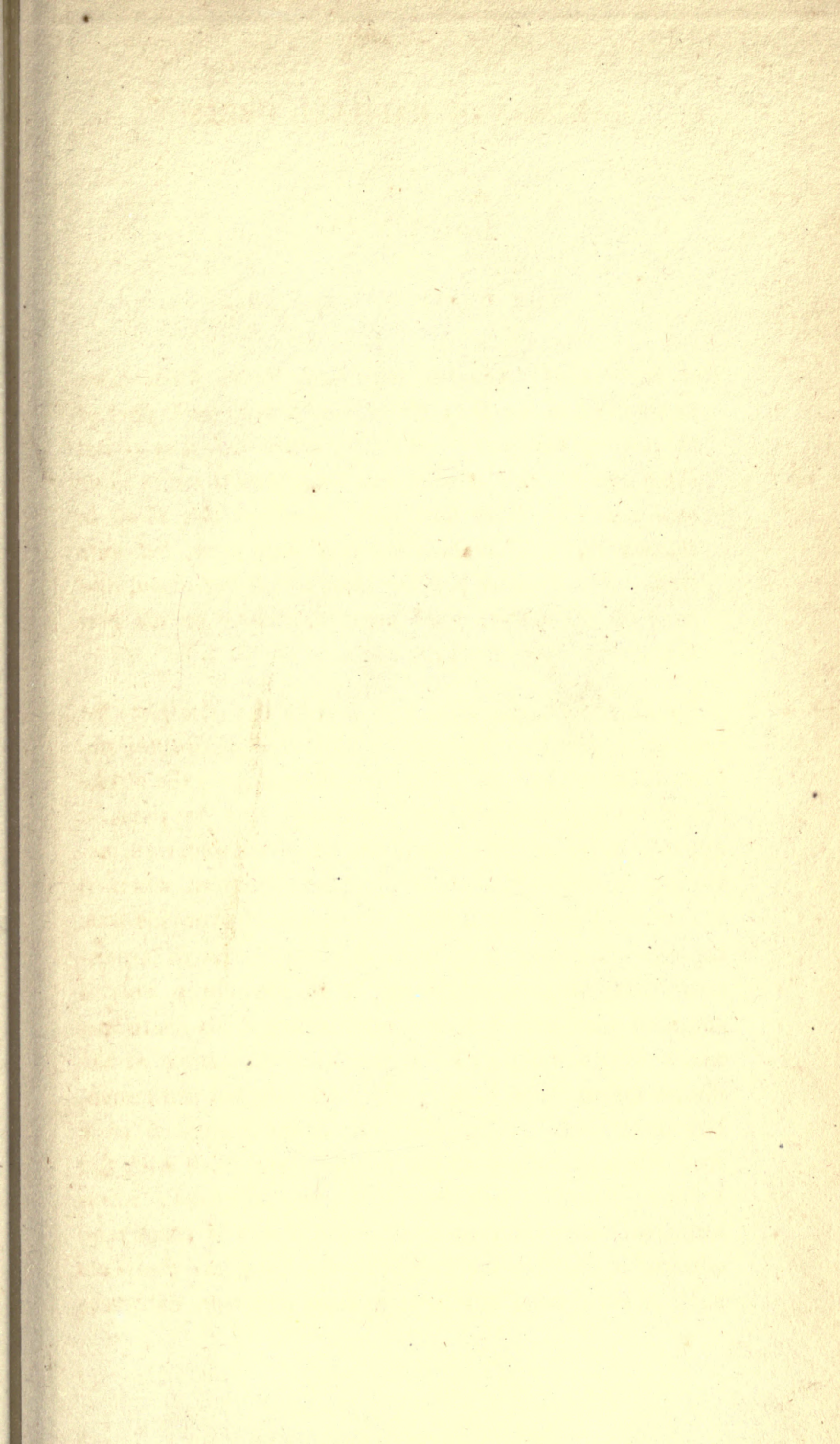
CARTONS OF RAPHAEL URBIN.

CARTON IV.

THE DEATH OF ANANIAS.

But Peter said; Ananias, why hath Satan filled thine heart to lie to the Holy Ghost, and to keep back part of the price of the land? Whilst it remained, was it not thine own? And after it was sold, was it not in thine own power? Why hast thou conceived this thing in thine heart? Thou hast not lied unto men, but unto God. And Ananias hearing these words fell down, and gave up the ghost; and great fear came on all that heard these things.—Acts, chap. v. ver. 3, 4, 5.

OF all the various ways ordained by the Almighty for putting a period to the present existence of human nature, there is none so affecting or alarming as the stroke of sudden death: whenever, therefore, this happens, it appears more or less terrible to those who survive, according to the state of the soul at that moment when it is separated from the body. The death of Ananias was, therefore, a subject capable of exciting horror in an extraordinary degree, supposing it to have been only a common accident: but the circumstance of his death was much more terrifying, as it was a manifestation of the divine wrath upon him, “who had not lied unto men, but unto God.” This alarming event happened at a time when the minds of the people were filled with the amazing things which they both saw and heard; when universal benevolence possessed the hearts of those who adhered to the doctrine taught by the apostles: therefore such an event must have struck those, who were witnesses





Painted by Raphael.

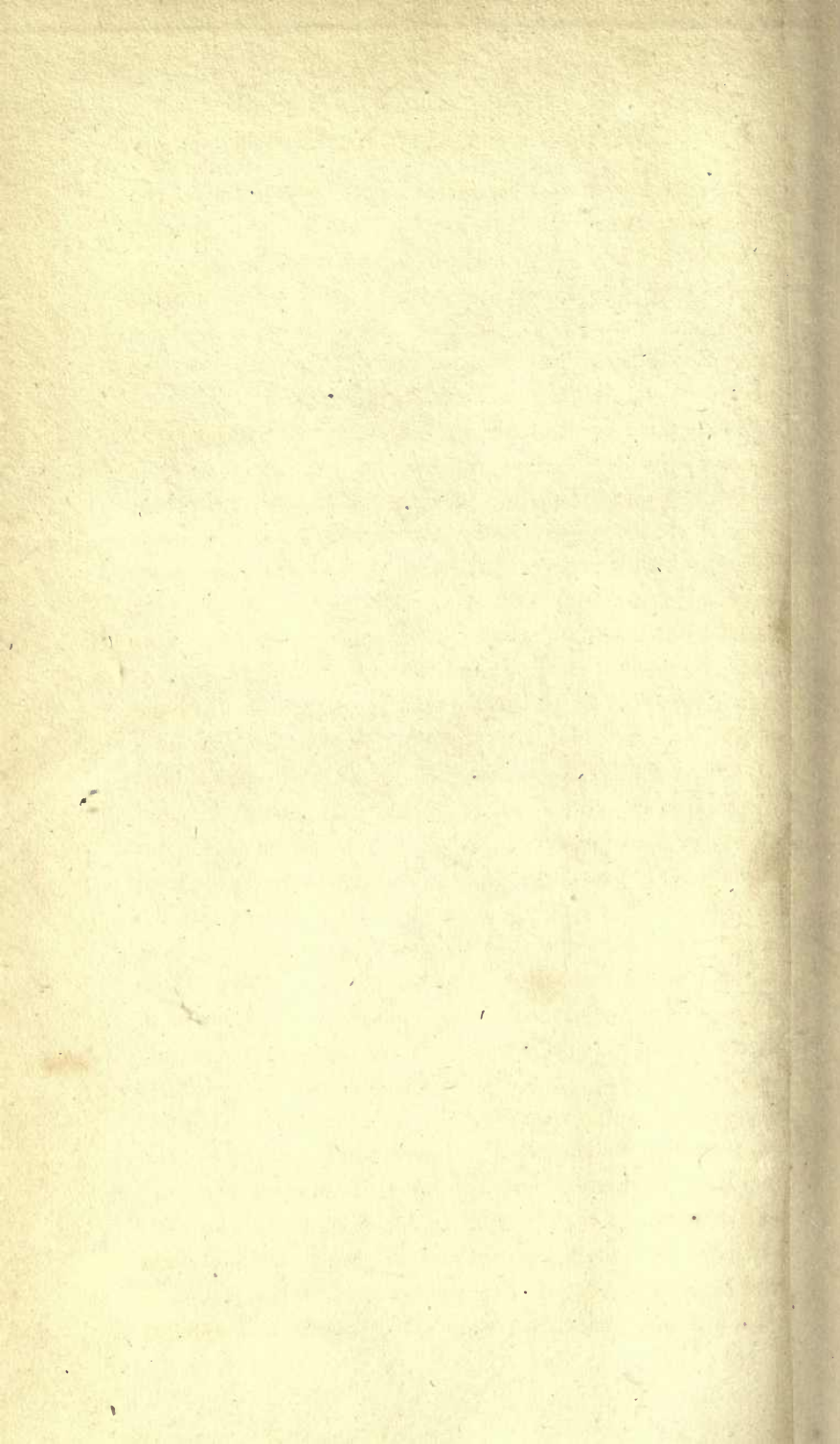
THE DEATH

London. Published by Vo



ANANIAS.

Sharp. Youltry 1809.



CARTONS OF RAPHAEL URBIN.

to it, with horror and reverence ; with detestation of the act itself, and with reverential awe for the apostle, whose fore-knowledge of the fraud practised by Ananias, made him openly accuse him in the words above-mentioned. Raphael has told this story in a manner worthy of his sublime genius ; and the time chosen is so very evident, that it needs not be mentioned.

This carton is composed of three distinct groups, and Ananias is the principal figure ; but it required no less than the profound skill of this great master to make him appear so : the figure being prostrate by necessity, must have appeared to some disadvantage had the spectators been all standing, even though they had inclined as much as the two men who are stooping over him ; Raphael, therefore, has most judiciously given all the figures in the fore part of the picture such attitudes, as at once perfectly correspond with the story, and make the figure of Ananias more conspicuous. Accordingly, the subordinate figures are all either kneeling or stooping ; and these, at the same time, give an inexpressible dignity to the apostles, who are standing, and form a distinct group in the middle of the back part of the picture, in the centre of which Peter is placed, who is described as having just pronounced the accusation. The whole figure of Ananias is inimitably fine, but the expression in his character is amazing ; there appears to be strongly marked in the features not only the stroke of death, as a corporeal suffering, but the agonies of a wounded conscience ; from which immediately proceeds the writhing contortions of the body and limbs, the very extremities of which appear to be contracted and convulsed. The character of Peter is also finely imagined and designed ; there is a holy severity in his countenance, which is inexpressibly great ; his attitude is majestic ;

CARTONS OF RAPHAEL URBIN.

and though his situation is something remote, it is impossible to avoid seeing that he is the second principal figure in the picture. The whole group of apostles are characters of great dignity; each seems collected within himself, and revolving upon this terrible catastrophe, and one of them, who is next to Peter, appears with reverential awe to address himself to the Almighty, and is a fine character. Horror, fear, and amazement are blended in the character of the man who is opposed to Ananias; who, by his situation and attitude, appears also to be rendering up his goods to the apostles, and possibly was intended for Joses, called Barnabas, who is mentioned in the latter part of the preceding chapter; and this figure makes the finest contrast imaginable to that of the dying man. The woman next to him discovers her terror in a manner perfectly adapted to her sex, as well as the circumstances of the story. Her fear compels her to turn round, the natural preparative for flight; and this occasions her figure to contrast that of the man before described in a fine manner. The character of John, who is very properly employed in relieving the necessitous persons who compose a part of one of the subordinate groups, is extremely graceful; compassion and benevolence are strongly expressed in his countenance, and his action discovers that he not only relieves them with money, but likewise bestows with it his advice, and appears to exhort them to make a proper use of it. The apostle, who seems to beckon to some who are supposed to be out of the picture, to bear testimony of the punishment inflicted on Ananias, is a character of great dignity, and his attitude is finely varied from that of Peter's.

The draperies in this carton are perfectly fine, and extremely well cast; particularly those of the apostles,

CARTONS OF RAPHAËL URBIN.

which are remarkably graceful, and the folds finely disposed and contrasted. That of Ananias requires particular observation ; he has less than any other figure in the picture, his arms, legs, and feet, being entirely naked : this, possibly, to some may appear absurd, but it is a fine artifice ; the violent agitation of the muscles is thereby made apparent ; and the limbs of the figures near him being mostly covered, serve to shew his figure more distinctly, and of course help to discover its consequence. In short, the whole composition of this picture is perfectly great and striking, and is a remarkable instance of the genius of Raphael. In the carton of the *Lame Man Healed*, there is a luxuriancy of fancy displayed in the ornaments with which it is enriched ; in this its grandeur, dignity, and effect, are totally derived from the invention and disposition of the characters. Ornaments there are none, and the by-works are extremely plain, and agreeable to the simplicity of the church of Christ in its infant state ; the chief of them is the curtain, which is behind the apostles ; it is indeed simple, but then it is finely folded, and serves admirably to break the strait line, which is made by the heads of the apostles, which, without this help, must have appeared somewhat disagreeably. The back ground is also artfully varied, and relieved by an opening on one side, and a flight of steps, with figures ascending them, on the other.

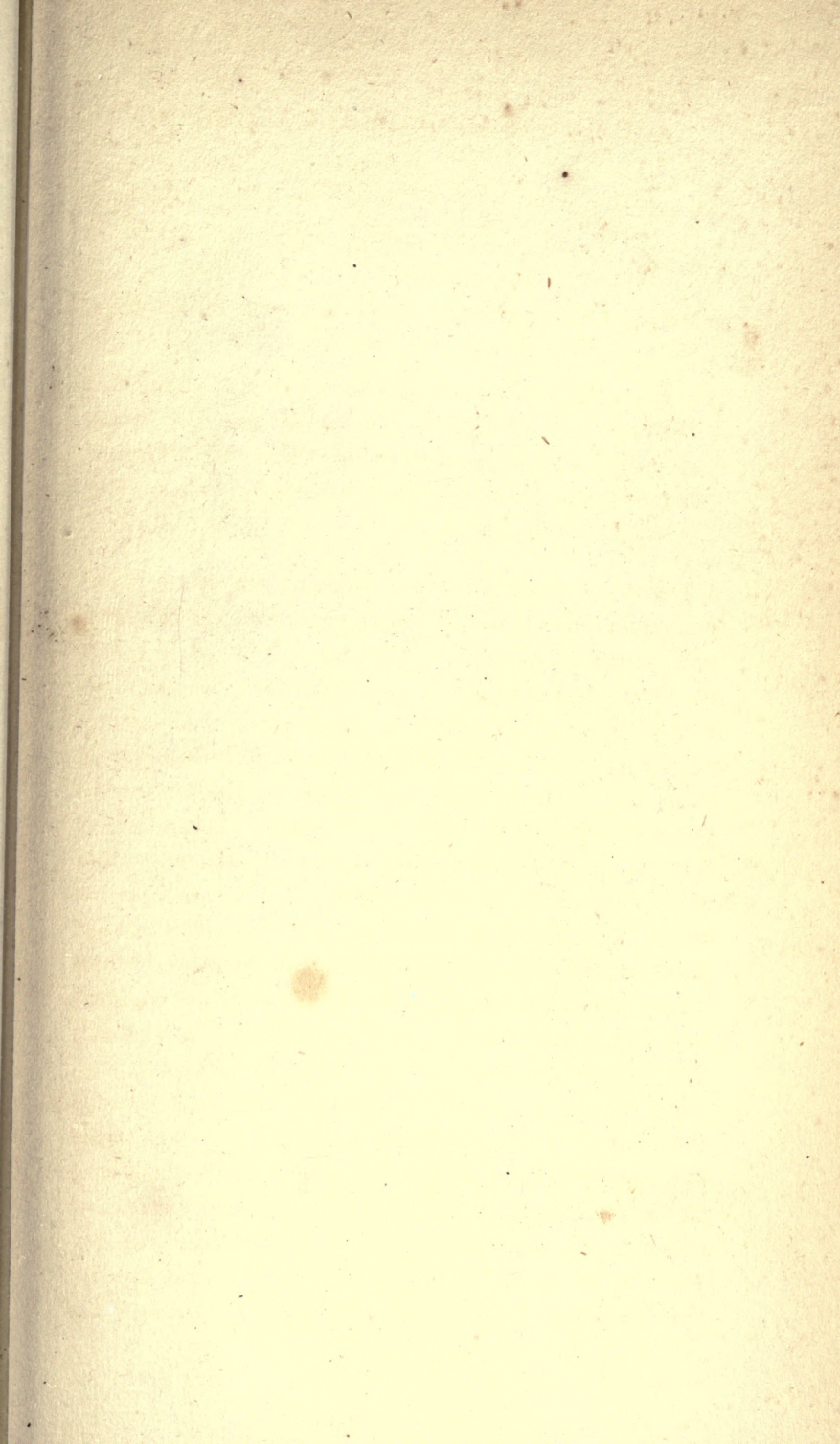
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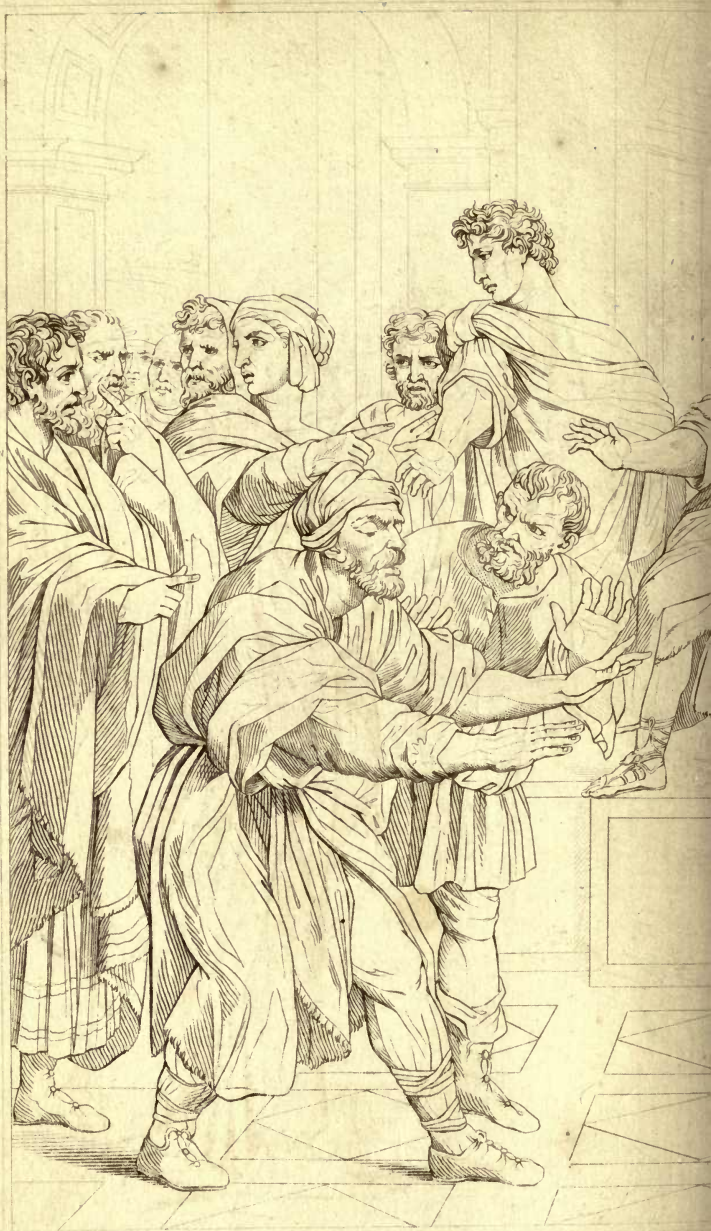
CARTON V.

ELYMAS, THE SORCERER, STRUCK WITH BLINDNESS.

And now behold the hand of the Lord is upon thee, and thou shalt be blind, not seeing the light of the sun for a season. And immediately there fell on him a mist and a darkness, and he went about seeking some to lead him by the hand.—
Acts, chap. xiii. ver. 2.

THOUGH terror and astonishment are strongly expressed in this picture, yet it appears of a different kind, and produces a different effect from that in the carton of the Death of Ananias. The punishment of Elymas was to him dreadful and grievous, and to the beholders terrifying and wonderful; but is apparently considered by them no otherwise than as it relates to this instance of the divine judgment inflicted on him. The death of Ananias inspired horror also, not without a mixture of pity for the sufferer, who, before the discovery of his crime, was probably esteemed as a good and devout man; on the contrary, the sorcerer was a person of whom it may reasonably be judged the people stood in awe; and that he was rather feared on account of his power, than beloved for his virtues. This will evidently appear, when the manner in which Raphael has told this story is considered. Every one of the spectators discovers terror and surprise; but none (except one of the lictors, who stands near the proconsul) discovers the least expression of pity. Elymas, though in the midst of numbers, appears to be alone; and he extends his arms in vain, “seeking some to lead him by the hand:” nor does the





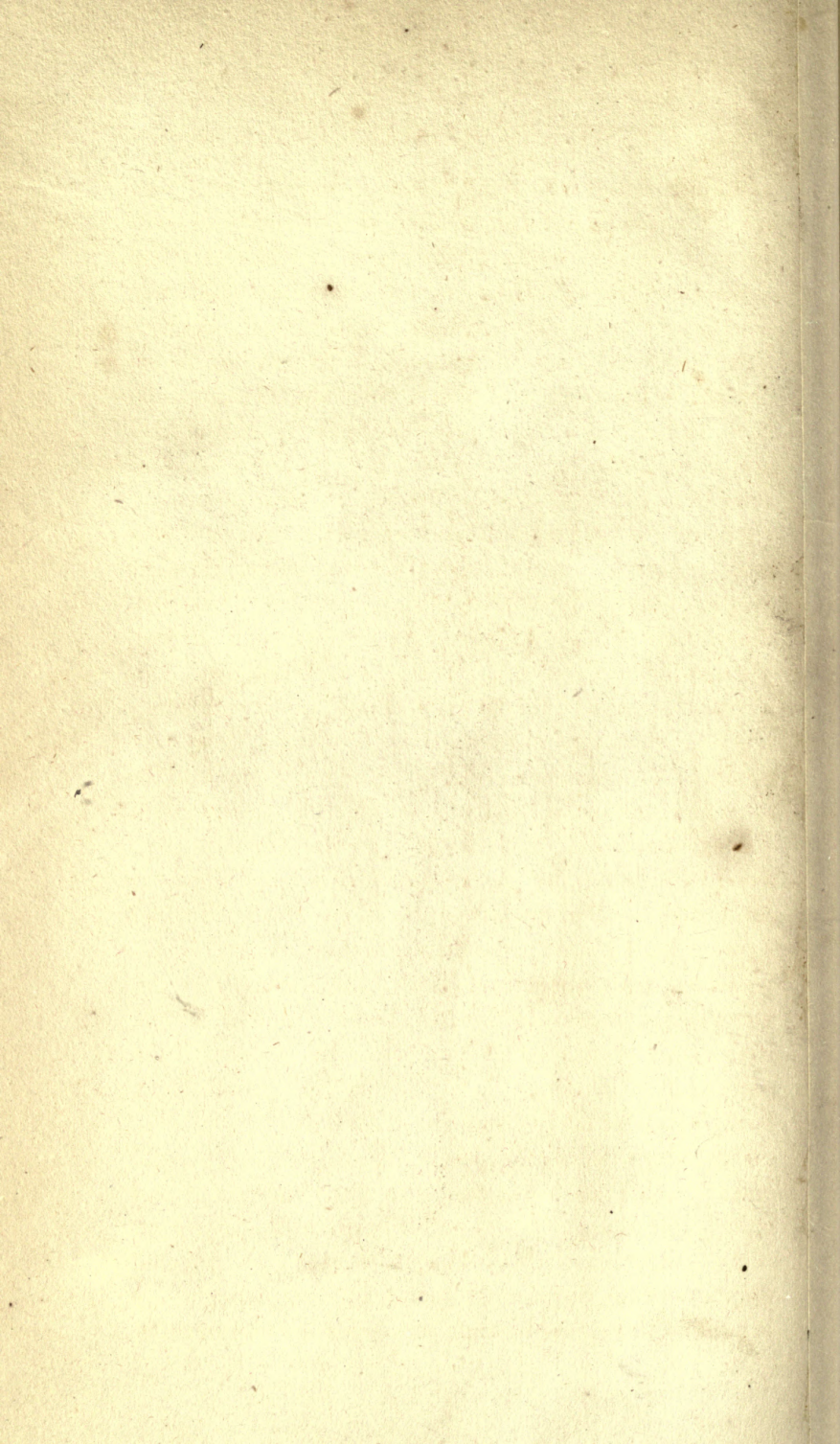
Painted by Raphael.

ELYMAS THE SORCERER



Engraved by George Cooke.

BUCK WITH BLINDNESS.

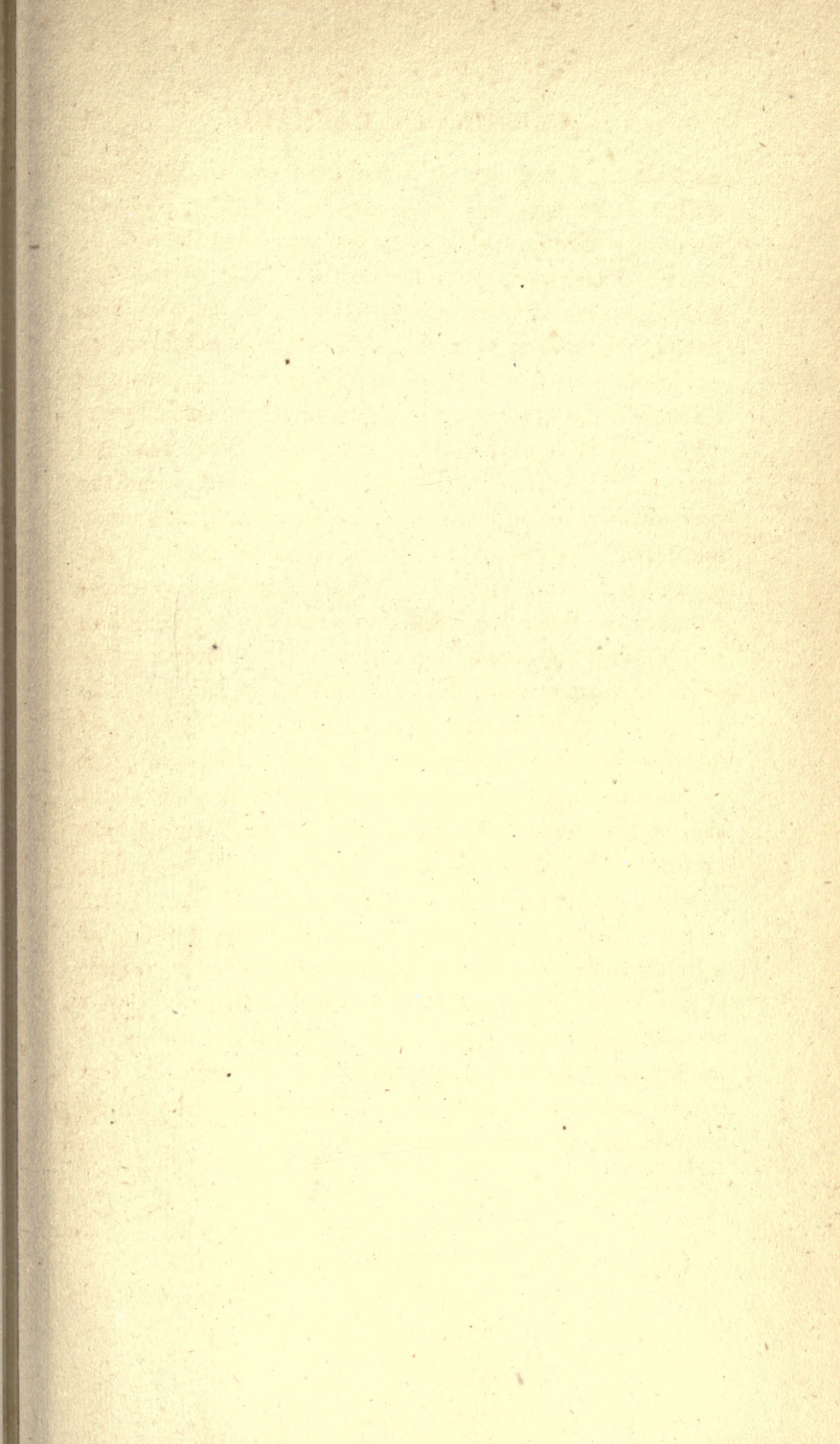


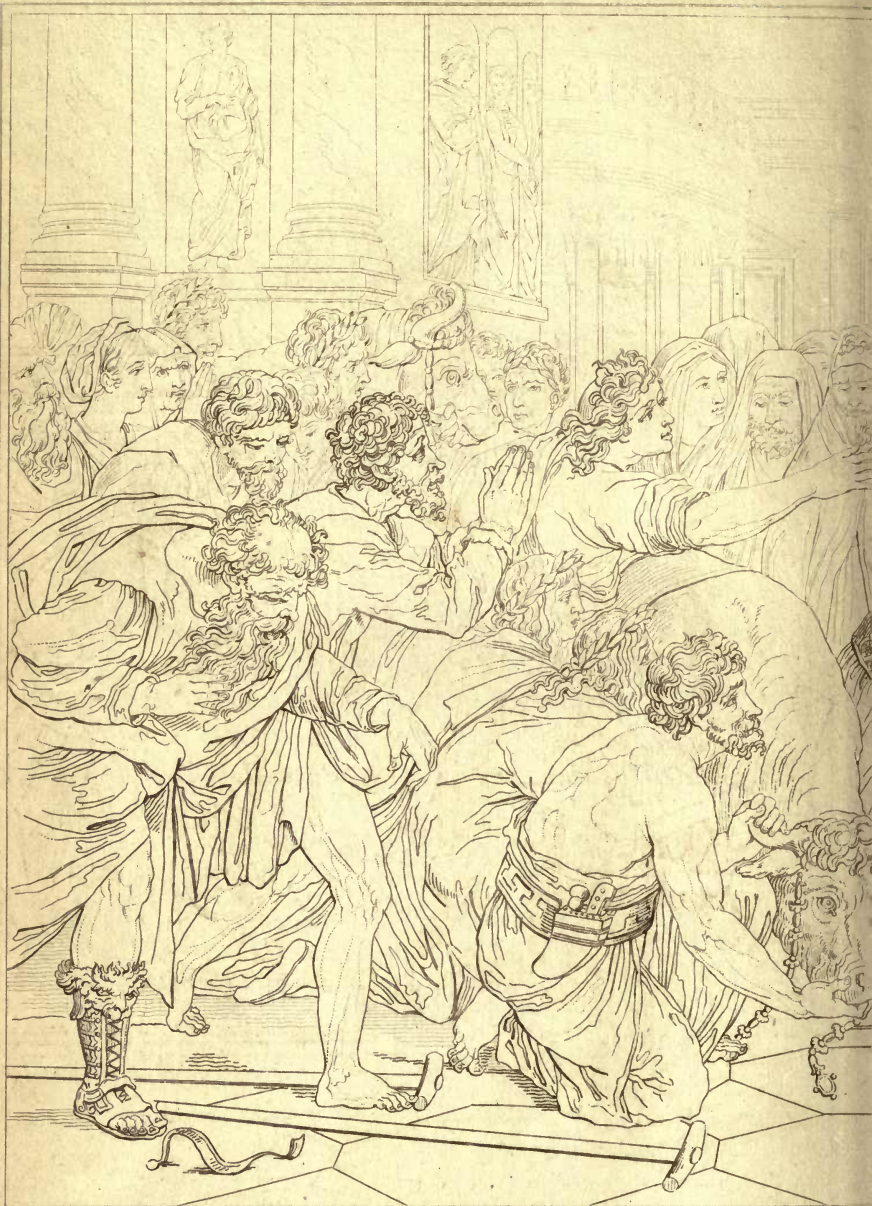
CARTONS OF RAPHAEL URBIN.

admirable figure who stands between him and the proconsul, and who with the utmost amazement looks steadfastly in his face, seem inclinable to offer him the least assistance. Indeed, there are but few of the spectators who appear to give any attention at all to him; the majority of them being employed either in relating, or attending to the relation of the punishment inflicted upon him. Elymas, who is the principal figure in this picture, according to the observation of Mr. Richardson, is blind from head to foot; and is altogether a most inimitable character; perhaps Raphael hardly ever conceived one more expressive; and though this great master thought proper to assist the understanding, by making the subordinate figures more fully explain the principal subject, yet this figure alone was sufficient to have done it. Dejected arrogance is amazingly described in his character; together with that shame and confusion, which must naturally have appeared in it when he felt the irresistible force and superiority of the divine power: his attitude is also extremely fine, and can only be thoroughly understood by viewing the picture itself, or a good copy, or print after it. The apostle Paul is the next principal figure; he is placed opposite to the sorcerer, and is represented with one arm extended, as having just denounced sentence upon him, to the execution of which, with a look of holy satisfaction, he seems to demand the proconsul's attention. He is likewise distinguished by a book, which he holds under the other arm. In his character, which appears in profile, the expression is awful and majestic; his whole figure is finely imagined and drawn, full of dignity, and perfectly graceful. The next is the proconsul Sergius Paulus, who is more affected than any of the Spectators: terror and astonishment are expressed in his countenance, and evidently discover that

CARTONS OF RAPHAEL.

he feels the force, and is sensible of the equity of the divine judgment; but it appears in a manner perfectly becoming his character, and he sits amazed at the punishment of Elymas, and convinced of the truth of the doctrine preached by the holy apostles. The apostle Barnabas, who stands behind the Sorcerer, is employed in explaining his fate to those who by their situation must necessarily be ignorant of it, as being placed behind him; which he is represented as doing with great zeal and energy. The man who stands between Elymas and the proconsul is prodigiously fine; he is, indeed, all amazement and attention; and in his character there is expressed a mixture of doubt, and an eagerness to discover whether the Sorcerer's blindness is real or not. The man whose head appears between that of Paul and the side of the picture, is also full of expression; he is apparently a believer, which is shewn by a fine mixture of fear and devotion in his countenance. There is likewise great expression in the lictors, who stand upon the steps; and also in the rest of the characters which compose this picture. The draperies in general are extremely fine, particularly that of Paul, which is noble, well cast, and folded; that of the Sorcerer is also finely imagined, and suitable to his character. The scenery, or back ground, of this carton is magnificent, and well adapted; it will be sufficient to say, that in order to break the stiffness of uniformity, Raphael has taken some liberties in the architecture, which produce an effect which make ample amends for any seeming irregularity.

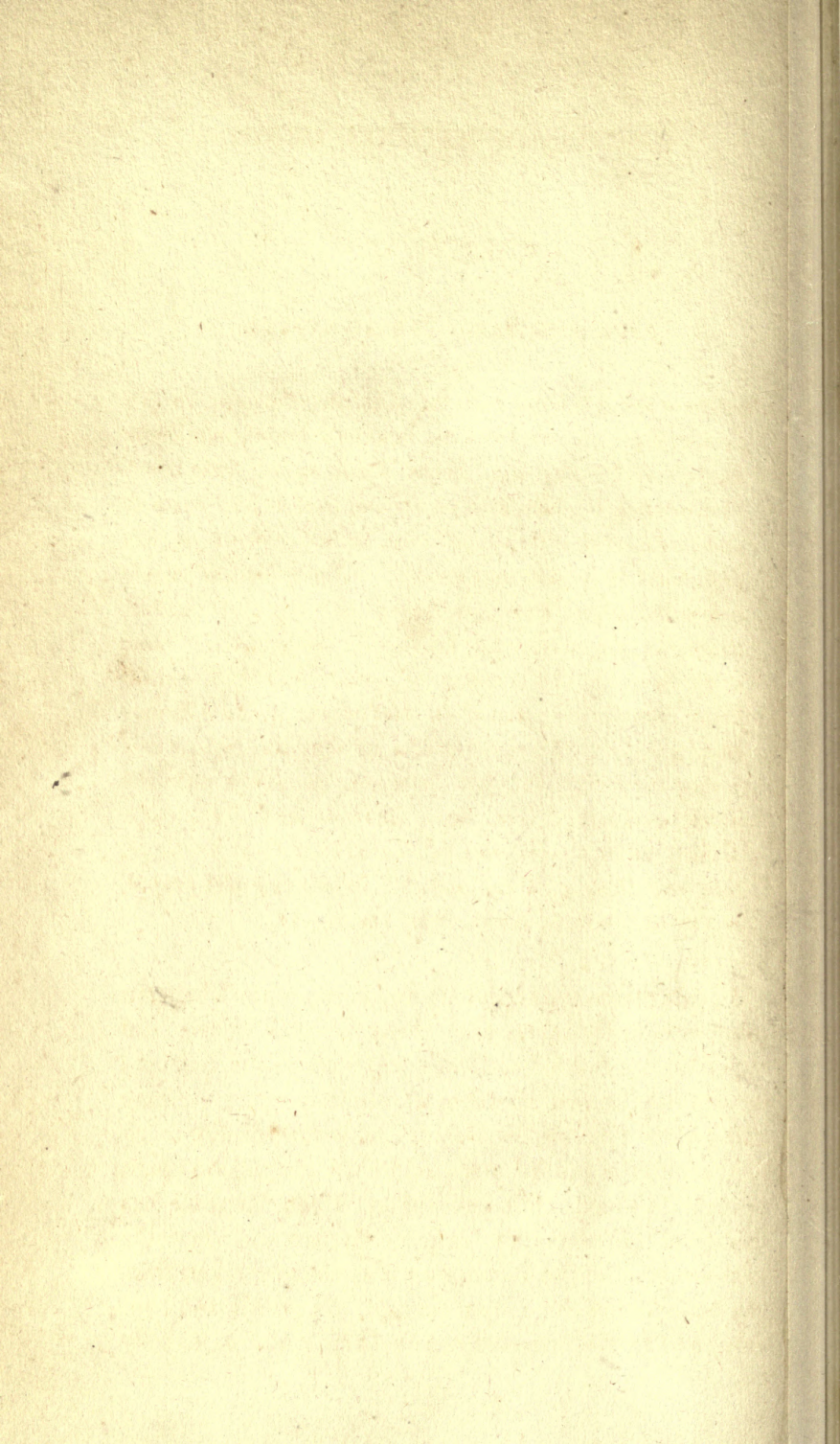




Painted by Raphael.



Engraved by T.L. Busby.



CARTONS OF RAPHAEL URBIN.

CARTON VI.

PAUL AND BARNABAS AT LYSTRA.

And there sat a certain man at Lystra, impotent in his feet, being a cripple from his mother's womb, who never had walked. The same heard Paul speak, who steadfastly beholding him, and perceiving that he had faith to be healed, said with a loud voice, stand upright on thy feet; and he leaped and walked. And when the people saw what Paul had done, they lift up their voices, saying in the speech of Lycaonia, the gods are come down to us in the likeness of men. And they called Barnabas Jupiter, and Paul Mercurius, because he was cheif speaker. Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people. Which when the apostles Barnabas and Paul heard of, they rent their clothes, and ran in among the people, crying out.—Acts, chap. xiv. ver. 8—14,

IN this carton the simplicity and purity of the Christian religion is finely opposed to the pompous idolatry and superstition of the heathens; the divine behaviour and modesty of the two apostles is infinitely more striking and greater than all the tumult and parade of the sacrifice, which the priests, attended by the people, are about to make to them. The manner in which Raphael has described this ceremony, is perfectly fine and agreeable to the custom of the Romans; and is entirely taken from the bas-relief of the Trajan column, the priests and boys employed in the intended sacrifice being almost exactly

CARTONS OF RAPHAEL URBIN.

copied from thence, particularly the priest of Jupiter, who is in all respects the same, except in the drapery, the figure in the column being without any. In the characters of the priests and people there is a general expression of enthusiasm and superstitious fear, which is finely described. Paul is the principal figure in this picture; he is represented as standing upon a kind of step, from whence he is about to descend, in order to stop the mistaken religious fury of the people; and, at the same time, with the utmost grief and perturbation, which is admirably expressed in his countenance, is rending his garment, and exposes part of his breast, which produces a fine effect on the imagination. The apostle Barnabas, who stands behind him, is a fine character; he is seen entirely in shadow; but his attitude and expression are incomparable; grief and pity are blended in his countenance, and he clasps his hands together with a fervour not to be described. Mr. Richardson, in speaking of this carton, and the sacrifice represented in it, says, "The occasion of all that is finely told: the man who was healed of his lameness, is one of the forwardest to express his sense of the divine power, which appeared in those apostles; and to shew it to be him, not only a crutch is under his feet on the ground, but an old man takes up the lappet of his garment, and looks upon the limb, which he remembered to have been crippled, and expresses great devotion and admiration; which sentiments are also seen in the other, with a mixture of joy." Mr. Richardson might have added gratitude also, which is visibly expressed in the character of the cripple: and, indeed, if it be allowable to censure so great a master, the place in which this man is found is liable to some objection. Paul, in looking stedfastly upon him, perceived "he had faith to be healed;" and

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he is here represented among the crowd of idolaters, and appears to be one of the most zealous to assist at a ceremony so utterly disagreeable to his holy benefactors: to this it may be objected, that as he probably had not had time to be fully instructed in the Christian faith, this was the only way in which he could possibly testify his gratitude; but it is submitted, whether he might not, with more propriety, and equal advantage to the picture, have been introduced in the place of the man who is on the same side of the picture with the apostles, employed in bringing the ram to the sacrifice; or at least in some other situation, in this particular more agreeable to the disposition to receive the religion of Christ. The whole figure of this man is finely designed, and vastly expressive; but the leg, which the old man is looking at, is remarkably elegant, and was undoubtedly painted from nature; the figure of the old man is also finely drawn and imagined, and his attitude, which is stooping, brings several subordinate figures into view, which could not otherwise have been seen. The architecture in the back ground of this carton is magnificent; the forms of the buildings are finely varied; and the whole together exhibits a noble composition.

CARTONS OF RAPHAEL URBIN.

CARTON VII.

PAUL PREACHING AT ATHENS.

Then Paul stood in the midst of Mars-hill, and said, Ye men of Athens, I perceive that in all things ye are too superstitious : for as I passed by, and beheld your devotions, I found an altar with this inscription, TO THE UNKNOWN GOD ; whom, therefore, ye ignorantly worship, him declare I unto you.—Acts, chap. xvii. ver. 22, 23.

IF invention, expression, design, variety, and decorum, are allowed to constitute a fine historical composition, this carton certainly deserves the character it has long maintained, of being one of the greatest performances of Raphael.

This fine picture is divided into three groups ; the first of which is composed of four figures, among whom the apostle is eminently distinguished, as indeed he is from every other in the picture ; his situation being so extremely remarkable, that he is shewn to the greatest advantage that can possibly be conceived. The man who is about to ascend the steps, the woman behind him, and eight other figures, who are represented standing, compose the second group ; and the third is formed by six persons who are sitting : this last is placed between the first and second, nearly in the centre of the picture.

The character of Paul is universally allowed to be the most sublime performance that ever was produced by the pencil of Raphael ; and Mr. Richardson who passionately admired this figure, with a warmth peculiar to himself (which perhaps upon this and some similar occasions



Painted by Raphael

PAUL PREACHING

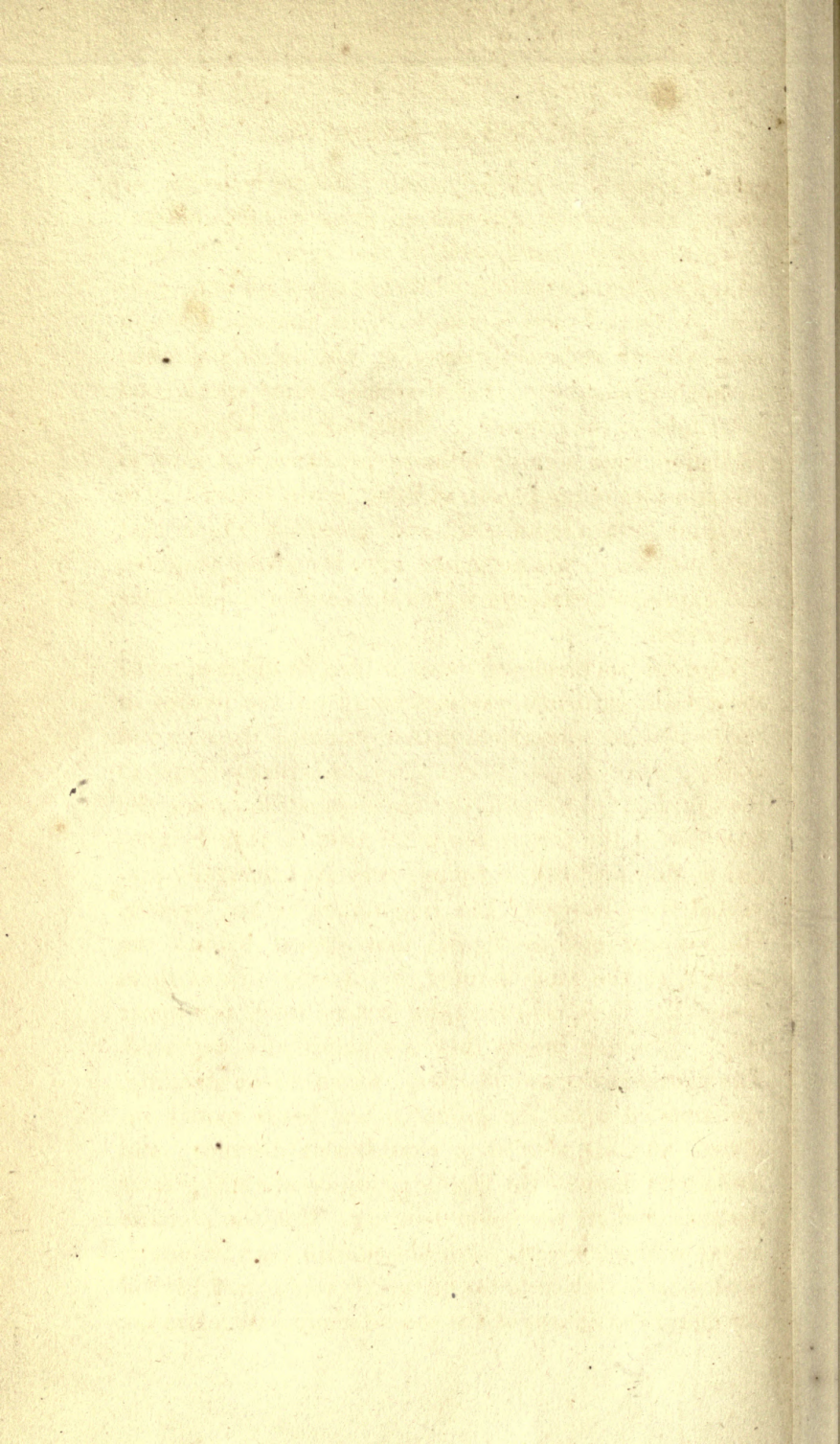
London: Published by



Engraved by Sands

AT ATHENS

W. & Sharpe, Printers, 1809.



CARTONS OF RAPHAEL.

carried him a little too far), says, "But no historian, or orator, can possibly give me so great an idea of that eloquent and zealous apostle, as that figure of his does; all the fine things related, as said or wrote by him, cannot; for there I see a person, face, air, and action, which no words can sufficiently describe, but which assure me as much as those can, that that man must speak good sense, and to the purpose." Thus much is beyond contradiction, that nothing hitherto produced can give so great an idea of the person of Paul, or can better help to illustrate the divine zeal and elocution which that apostle so eminently possessed, than the awful, majestic, and expressive character which the hand of Raphael has given him.

Raphael has employed every artifice, in order to make the apostle particularly conspicuous; all the figures in the picture are subservient to that purpose: the man and woman at the bottom of the steps are actually nearer to the eye than the apostle, but their situation causes the base line of the picture to cut off part of their height; and as they are both stooping, they are effectually prevented from lessening the importance of the apostle. He has managed the figures that appear behind the apostle, in the same manner, by placing two of them lower than Paul, and the third sitting upon the upper step; by which means they are sufficiently degraded. The figures in the second group, who are seen standing, are situated upon the ground, their heads mostly inclined, and are also at a considerable distance; and those who compose the middle group are at a still greater distance, and are represented sitting. But the gigantic statue of Mars, which, is introduced with great propriety, is of infinite service to the picture; it is placed beyond the outermost figures of the second group; therefore the

CARTONS OF RAPHAEL URBIN.

distance of this statue being considered, and the height and bulk of it compared with the figure of the apostle, it will be found to reduce the last to a moderate size, and also serves admirably, by its magnitude, to balance that side of the picture.

Among a great variety of fine characters in this picture, next to that of the apostles, is that of the man who is ascending the steps, in whose countenance awe and reverence are finely blended; nor need the most common observer be told, that this man and the woman behind him are intended to represent Dionysius and Damaris, who, we are informed by the history, were converted.

The expression of extreme attention in the three figures nearest to Dionysius, in the second group, is most admirably described; nor is that of the man in the same group, who presses his lips with his finger, less to be admired. The three figures behind the apostle, who are apparently displeased with his discourse, are finely invented, particularly that of him who is sitting, and rests his chin upon his hand; in his character envy and malignity are finely described.

Leonardo da Vinci, in his Treatise upon Painting, has given it as a precept, that, "In grave and serious compositions, when assemblies are held, and matters of importance debated, let but few young men be present; it being contrary to custom to intrust affairs of this nature in the hands of youth; who are not less able to give counsel, than they are willing to receive it; and who, therefore, have two reasons for absenting themselves from these kind of meetings." This principle is no where better illustrated than in this carton, where there is a wonderful expression of attention, decorum, and gravity, in the old men; and, on the contrary, the few young persons who are introduced in the picture appear

CARTONS OF RAPHAEL URBIN.

froward, impatient, and impetuous ; and contempt and dislike are strongly expressed in each of their characters ; for which reason part of these turbulent persons are judiciously thrown into the most distant group, and others are placed behind the older men.

In the distance between the buildings, in the centre of the picture, are seen two figures, who appear to be talking together, and seem to be of no consequence to the composition, but their use is great ; they not only serve to break the strait line made by the heads of those who are sitting, as also the parallel lines made by the columns of the temple and the adjacent piazza, but connect the principal and two subordinate groups together ; and without them the picture must have suffered considerably.

The attitudes of the figures are extremely fine and expressive ; the draperies noble and well cast, particularly that of the apostle, which is admirably designed. The architecture is elegant ; not rich, but suitable to the taste of the Athenians, and properly adapted to the picture ; as is the distant view of the country ; it being customary for them to place the statue of Mars, as the guardian of the city, at the entrance into it.

Upon the whole, it may not be improper to conclude, with comparing the ideas of two such great painters as Raphael and Leonardo da Vinci in similar subjects, by the following extract from the writings of the latter, who, in describing the manner in which a public oration should be represented, says, " To represent a person haranguing a multitude, consider in the first place, the subject matter on which he is to entertain them ; in order to give him an action suitable to the occasion ; for instance, if the business be to persuade, let it appear in his gestures ; if it be to argue and deduce reasons, let

CARTONS OF RAPHAEL URBIN.

him hold one of the fingers of his left hand between two of those of the right, keeping the other two shut ; let his face be turned to the assembly, and his mouth half open, so as that he may appear to speak ; if he be sitting, let him seem as about to rise, advancing his head a little forwards ; if he be represented standing, let him recline a little with his head and breast towards the people ; and let the assembly be seen listening with silence and attention ; let all their eyes be fastened on the speaker, and let their actions discover somewhat of admiration ; let some old man be seen wondering at what he hears, with his mouth shut, his lips drawn close, wrinkles about the corners of his mouth, the bottom of his cheeks, and in the forehead, occasioned by the eye-brows, which must be raised, near the setting on of the nose ; let others be represented sitting, with their fingers clasped within each other, bearing up their left knee ; another old man may be seen with his knees thrown across each other, his elbow leaning on his knee, and with his hand supporting his chin, which may be covered with a venerable beard."

The similarity of the ideas of these two great men will be better discovered by comparing the carton with the forgoing quotation, where though several things are differently expressed, by yet upon the whole the thought is so nearly alike that it might be almost implied that either Leonardo's idea had been put in execution by Raphael ; or, could there have been a probability of it, that the latter had dictated to the former when he was composing his book.

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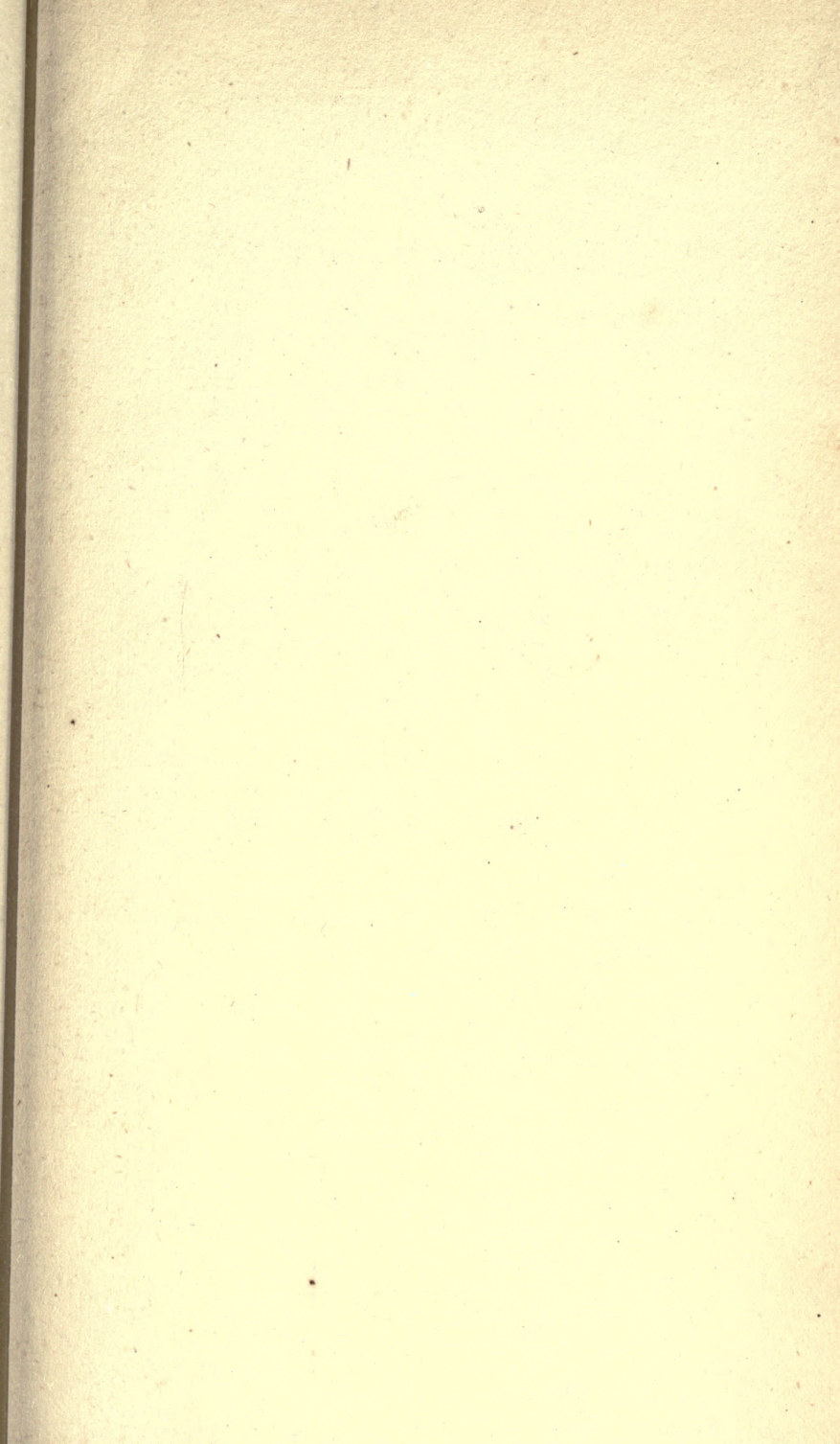
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CORNEILLE.

PIERRE CORNEILLE.

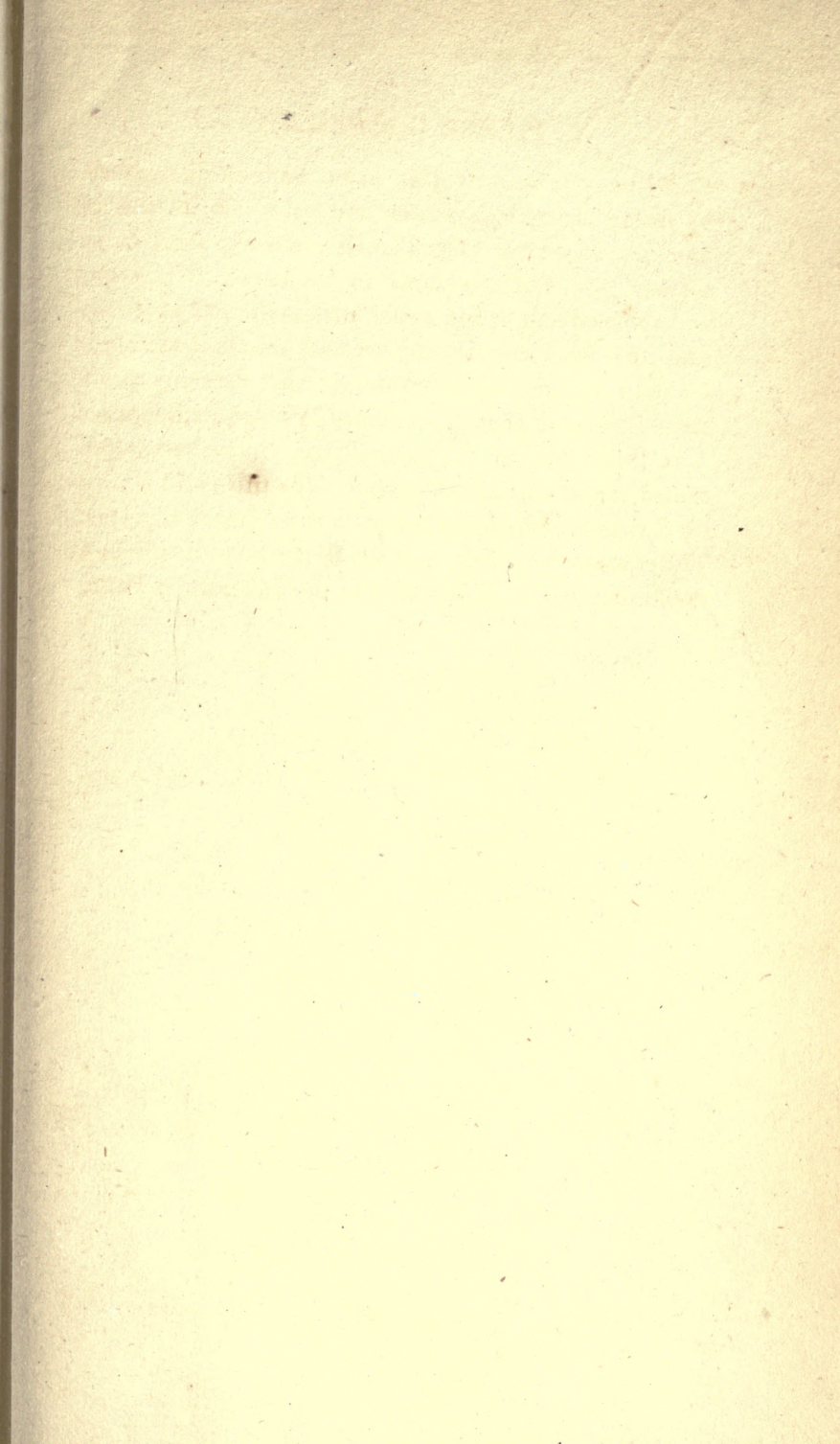
STATUE IN MARBLE.—CAFFIERI.

PIERRE CORNEILLE, born at Rouen, in 1606, was the son of Pierre Corneille, ranger of the waters and forests. He was destined for the bar, but he soon abandoned the study of the law, to devote himself to poetry. A personal adventure furnished him with the subjects of his first comedy, entitled *Melite*. This piece was followed by others, which, notwithstanding their defects, were applauded, at an epoch when the French stage was in its infancy. *Medée* announced the talents of Corneille. The *Cid* afterwards appeared. This tragedy excited the jealousy of Cardinal de Richelieu, and the admiration of Europe. After this first chef d'œuvre, Corneille produced successively those works, which are the honour of the French stage, and a monument of dramatic genius; *Les Horaces*, *Cinna*, *Polyeucte* *Pompée*. *Rodogune*, *Heraclius*. Some miserable farces had taken possession of the stage. Corneille opened in *Le Menteur*, and afterwards in the *Suito du Menteur*, the road to legitimate comedy. Many operas, composed for the fêtes of the court, prove the versatility of the genius of Corneille. He may therefore, be said to have opened the theatrical career, not only to Racine, Voltaire, and Crebillon, but even to Moliere, Regnard, and to Quinault. The performances of his latter years are not worthy of those he composed in his decline: but *Othon*, *Sertorius*, and even many passages of his smaller productions, are worthy of the *great*

PIERRE CORNEILLE.

Corneille. It was by this name he was distinguished among his contemporaries, and by which he will be known to posterity. The French academy, then in its infancy, felt itself honoured by his name. His proud and independent spirit made him indifferent as to fortune; he lived comfortably because he was moderate in his desires; and, notwithstanding the clamours of the envious, was, in general, esteemed by his contemporaries.

In this statue, of the natural size, Corneille is represented composing his *Heraclius*. The titles of his principal tragedies are inscribed upon the volumes at his feet. The costume is correct, and the figure presents the most noble simplicity. It is placed in the Institute at Paris.





Chaudet inv.

George Cooke, sculp.

CINCINNATUS.

CINCINNATUS.

STATUE.—M. CHAUDET.

IN the year 458 before J.C. Lucius Quintus Cincinnatus was elected consul. This great man, whose manners were simple and pure, laboured in his own fields. In this situation he exhibited very extraordinary talents, and was known as an upright and vigilant magistrate. Invested afterwards with the dictatorship, and sent against the *Æqui* and the *Volsci*, he regretted that his land would remain uncultivated; and the senate ordered it to be tilled at the expence of the republic. Cincinnatus, having defeated the enemies of Rome, obtained the honour of a triumph. He was offered an accession of territory and slaves, but he despised riches; and sixteen days after he was named dictator, he abdicated the supreme power and returned to his plough. At the age of eighty he was appointed a second time to the dictatorship; but he held it only twenty-one days. During that period, he made the inhabitants of *Prenestæ* submit to the Roman arms.

The statue of Cincinnatus is the work of M. Chaudet, the author of several highly-esteemed productions. It is one of the twenty-eight figures of illustrious men, intended to decorate the council-chamber and the principal staircase of the senate. Cincinnatus has just read the decree appointing him dictator, and appears to regret his plough, which he holds with a degree of affection.

This figure is remarkable for the simplicity of its costume, and for its dignified and correct design.



DEAD CHRIST.

DEAD CHRIST.

BASSO-RELIEVO OF THE MUSEUM-OF FRENCH MONUMENTS.

GOUGEON.

CHRIST is extended upon a shroud supported by two of his disciples. The three Mary's are represented in various attitudes, expressive of the excess of their affliction, while the Virgin faints in the arms of St. John.

The artist, M. Gougeon, has been peculiarly happy in this basso-relievo. It may be compared with the most perfect productions of antiquity. The composition is grand and full of sentiment. The expressions present a dignity, truth, and energy highly appropriate, and without the smallest exaggeration. The style of drawing exhibits the grandeur and boldness of the Florentine school.

This basso-relievo having been unskilfully coloured, M. Lenoir, keeper of the Museum of French monuments, caused it to be retouched, and placed in the hall of the sixteenth century.

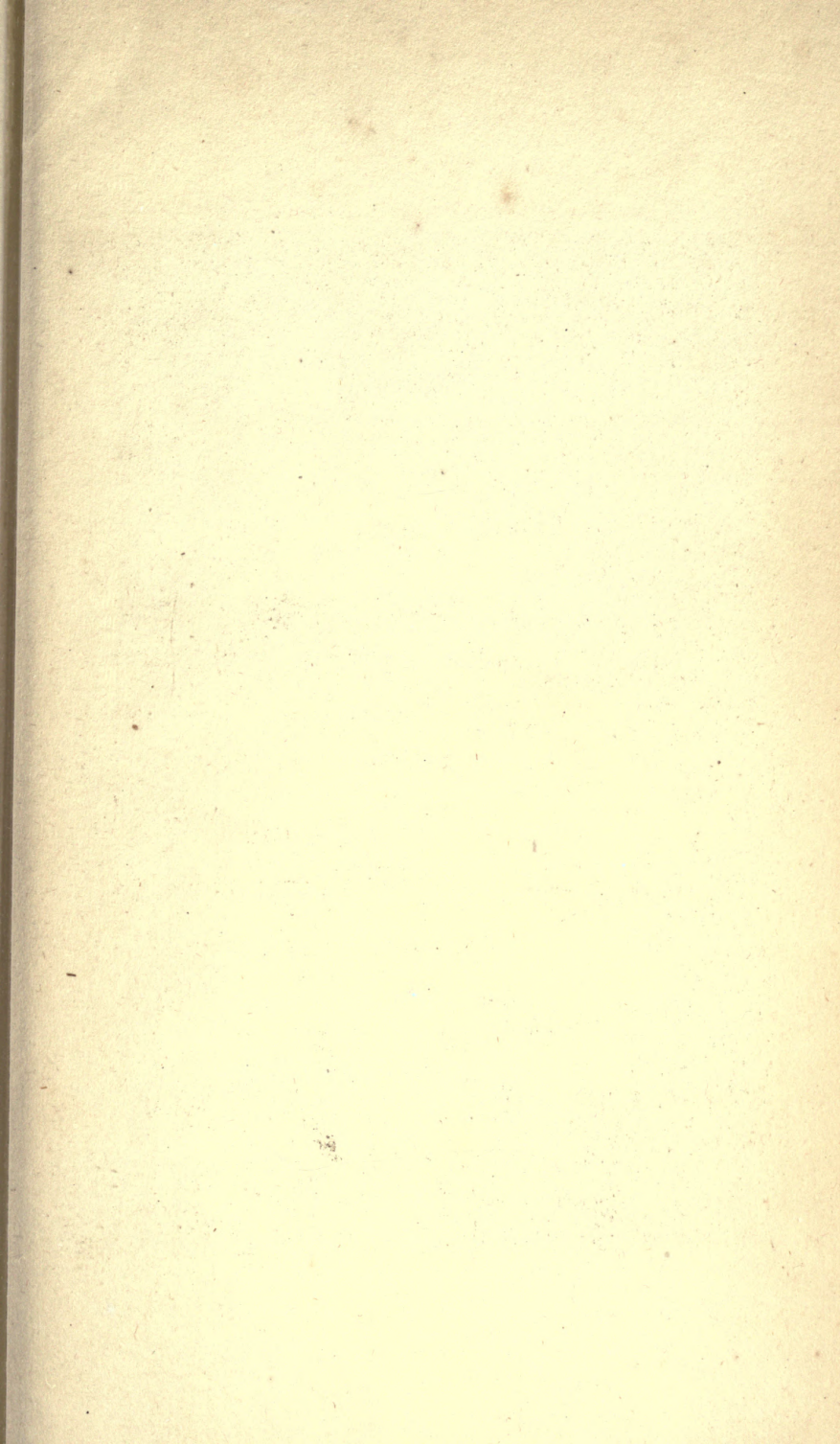
The figures have the proportion of half nature.

DEAD CHRIST

DESIGNER OF THE MUSEUM OF FRENCH MONUMENTS

GOUGON

Christ is extended upon a shroud supported by two of his disciples. The three Marys are represented in various attitudes, expressive of the excess of their affliction, while the Virgin laments in the arms of St. John. The artist M. Gougon, has been peculiarly happy in this bas-relief. It has been compared with the most perfect productions of sculpture. The composition is grand and full of sentiment. The expressions present a variety, truth, and energy highly appropriate, and with the smallest exaggeration. The style of drawing exhibits the grandeur and boldness of the Florentine school. This bas-relief having been remarkably coloured, M. Joubert, keeper of the Museum of French monuments, caused it to be retouched, and placed in the hall of the twentieth century. The figures have the proportion of half nature.





JEAN JAKUES ROUSSEAU.

MODEL IN PLASTER.—MASSON.

By a decree of the month of September, in the year 7, (1800) a Committee of Inspectors of Ancient Palaces, resolved to erect, in the garden of the Tuilleries, a monument to the glory of Jean Jaques Rousseau.

The execution of this statue was committed to Citizen Masson, an artist of much celebrity, to whom the management of every thing, relative to sculpture, in the palace and gardens, is entrusted.

The group is composed of five figures:—Rousseau, in the animated situation of a man giving lessons to youth; Emilius, his young disciple, listening with attention, intermixed with gratitude; a mother seated, contemplating, with emotion, the man who reminds her of the duties of her condition. Her infant, quitting the maternal bosom, appears to smile upon the virtuous philosopher; a child, somewhat older, of whom only the arm, and a part of the head are seen, presents to J. J. Rousseau, several flowers, which were his chief delight.

Four basso-relievos decorate the pedestal of this interesting statue, which, as being analogous either to the various talents of J. J. Rousseau, or to particular epochs of the life of this remarkable man, will be submitted in the course of this publication.

This group now decorates the Palace of the Conservative Senate. It is very happily composed, the drawing is correct, the execution bold, and presents in its details, that scrupulous attention to nature, which the subject demands.

JEAN JACQUES ROUSSEAU

MODERN READER — MASSON

By a decree of the month of September, in the year 7, (1800) a Committee of Inspectors of Ancient Monuments, resolved to erect, in the garden of the Tuilleries, a monument to the glory of Jean Jacques Rousseau.

The execution of this statue was committed to Citizen Balthus, an artist of much celebrity; to whom the management of every thing relative to sculpture, in the palace and gardens, is entrusted.

The group is composed of five figures:—Rousseau, in the central situation of a man giving lessons to youth; beside him, his young disciple, listening with attention, is mixed with gratitude; a mother seated, contemplates, with emotion, the man who renders her of the duties of her education. Her infant, gazing the maternal bosom, appears to smile upon the virtuous philosopher; a child, somewhat older, of whom only the arm and a part of the head are seen, presents to J. J. Rousseau, several flowers, which were his chief delight; four boys, who decorate the pedestal of this interesting group, which is being inscribed, in the various tablets of J. J. Rousseau, or to particular epochs of the life of this immortal man, will be entitled in the course of the execution.

This group now occupies the place of the obelisk, which it is said having composed the drawing, the execution bold, and presents in its details, which the subject



ANNE DE MONTMORENCY.

STATUE.—PRIEUR.

ANNE DE MONTMORENCY was born in 1493. He first carried arms under Gaston de Foix. Francis I. upon his elevation to the throne, gave him a particular employ. At the battle of Marignan, Montmorency manifested his valour and his prudence. In 1521 he defended Mezieres against the Spanish troops, and compelled them to raise the seige. For this service he was raised to the dignity of Field Marshal. Montmorency followed the king in all his expeditions, and was present at the battle of Pavia, so fatal to the French Arms. When Francis recovered his liberty, he recompenced the fidelity of Montmorency with new dignities, and appointed him his minister. He immediately re-established order and economy in the finances; but his excessive severity occasioned him numerous enemies. Montmorency was accused of favouring the cause of Charles V: and sent into exile: at this period he built the castle of Ecouen. Upon the death of Francis I. Henry II. recalled him from his banishment, and gave him the supreme authority. He directed all the conquests of the French over the English and the Spaniards. The battle of St. Quentin he lost, and was, in consequence, kept two years in prison. In the beginning of the reign of Charles IX. Catherine de Medicis sent him to oppose the Princes of Lorraine. In these views she was deceived; Montmorency returned to court, and espoused the party she was desirous he should oppose. At an advanced period

ANNE DE MONTMORENCY.

of his life, he tarnished his glory by becoming one of the most zealous persecutors of the Calvinists. He appeared with more honour at the battle of Dreux, in which he was taken prisoner. Restored to liberty, he took Havre, then in possession of the English, and was mortally wounded at the battle of St. Denis. He was carried from the field to Paris, where he died, in the year 1567.

In this statue the *Connetable* is completely armed, according to ancient custom. The part of the head that is visible is well modelled, and presents a dignified character. The execution is particularly bold. Previous to the revolution it decorated the chapel of the castle of Ecouen. Bartholomew Prieur, the sculptor, was the disciple of Germain Pelon.



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